

FREE

SEVEN DAYS

**GOV
WHISPERER**

Political guru
Harlan Sylvester
PAGE 26



WRAP SESSIONS

PAGE 30

Christo & Jeanne-Claude at the Flamingo



SCARE TACTICS

PAGE 34

Ghost hunt at the Wilson Castle



DEAD WRONG

PAGE 38

Grave robbing in Burlington

National Substance Abuse Prevention Red Ribbon Week

October 25th-31st

Supported by your local
substance abuse prevention
coalition:

Burlington Partnership for a
Healthy Community -
324-3887

Milton Community Youth
Coalition - 883-1009

Essex CHPS - 878-9882

Connecting Twin
Chittenden South -
383-1211

Chittenden East
Community Partnership -
434-7972

First children, second our
responsibilities, unite with the voices
of every generation of drug-free
children who make healthy choices

Contact your local coalition to find out
where you can pick up free red ribbons
to wear to show your support for
substance abuse prevention this week

HOW YOU CAN HELP

Exchange—Display a red ribbon this week to
show your support for the hopes and
dreams of our children through a
commitment to drug prevention and
education and a personal commitment to
live drug free. Live with the ultimate goal
being the creation of a drug free community!
Adults can set a good example for our youth
by not abusing drugs or alcohol or using
medications without a valid prescription.

Display—Talk to your children about the
dangers of tobacco, alcohol and other drug
use. Set clear rules about your expectations
and enforce appropriate consequences so
that your rules are respected.

GUSTER
with
Jukebox The Ghost
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Pat Leahy, always there for Vermont...



- For the struggling dairy farmers who deserve a fair price for their hard work;
- For our police officers and first responders;
- For our National Guard members and their families who make us so proud in their selfless sacrifice;
- For the generations of Vermonters who enjoy Lake Champlain and other natural treasures of our state;
- For the small businesses who need a hand to add new jobs;
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Debate Moderator

Emerson Lynn

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Remembering Kathleen Smith

Last Monday, 50-year-old Kathleen Smith of Burlington was found dead in her Park Street home. The Burlington police force said they believe she was murdered.

On Monday of this week, police ident T's is suspect in the killing — a 45-year-old pregnant woman, Jane Preece, who knew Smith and who had been reportedly leaving a business encampment on Lakeside Avenue. As of press time, Preece had been arrested and was being held on

bargaining charges related to a break-in at the M delatory Snow Road. She had a net net of \$1 million.

As news of her death spread, Smith's friends and neighbors erected colorful banners to mark her home. But of her's and neighbors celebrating her life. In a video on the Seven Days website this week, Thom Davis, owner of Jimmie's Jambalaya, shows memories of her to a beloved Galtwhartha. Find the video at, seven-days.com

blogworthy last week...

SEVENDAYS.COM/BLOG


WEEK Ending reports and the last of the week.



WEEK Ending reports and the last of the week.



WEEK Ending reports and the last of the week.



WEEK Ending reports and the last of the week.



WEEK Ending reports and the last of the week.

facing facts



WEEK Ending reports and the last of the week.



WEEK Ending reports and the last of the week.



WEEK Ending reports and the last of the week.



WEEK Ending reports and the last of the week.



WEEK Ending reports and the last of the week.

\$1.5 million

That's how much money outside groups have spent on political advertising in Vermont this election season, according to Tuesday's Burlington Free Press.

in the archives:

The Life of a Man and a Woman: President's Day
 Average. Can the women learn from the past? And how much more can they learn from the past? And how much more can they learn from the past?

TOP FIVE

MOST POPULAR ARTICLES

1. **Fair Game: 'The General Game'** by Shay Sutton. The publication of card data on a web forum and a group of people who are using it to play the game.
2. **Glenn's Program: How to Help** by Kathleen Smith. A group of people who are using it to play the game.
3. **How to Like Snow** by John McQueen. A group of people who are using it to play the game.
4. **Snowfall: For Snow in Tully** by Dan Baller. A group of people who are using it to play the game.
5. **Week Review: Top 100** by Dan Baller. A group of people who are using it to play the game.

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7 FEEDback

READER REACTION TO RECENT ARTICLES

ON SHUMLIN'S SIDE

A big thank-you to Sen. Richard Shumlin for speaking out against Peter Dube's smear campaign and character assassination of Peter Shumlin ("Far From," October 2). The Peter Shumlin I know is a confident, articulate, vigorous politician but would never attempt to destroy an opponent's character.

Peter has been working hard to keep the issues and let the voters know who he is and what he stands for. Meanwhile, his opponent Brian Dube and his buddies at the Republican Governors Association are playing negative politics and—simply put—lying about Shumlin's personal and his record.

Peter has built a successful business while at the same time getting many good things done for Vermont, like balancing the budgets and fighting for the rights of all Vermonters.

I trust Peter Shumlin to create good jobs, bring health care to all and improve access to early education. He has the legislative experience, leadership skills and integrity I want in our next governor.

Please join me in voting for Peter Shumlin for governor.

Pat Crum
BURLINGTON

UNSUBSTANTIATED CARTOON

I usually enjoy Tim Newcomb, but was offended by his Dube-Shumlin cartoon on October 2.

Brian Dube is not an abortion. Whether you agree or disagree, it's a publicly stated position.

But Peter Shumlin is "said to be a group member?" Who "says?" Is a rumor Mr. Newcomb heard somewhere yesterday? (And, yes, political cartoons are—or should be—journalism.) And "group?" Is that a comment on Mr. Shumlin's hygiene? Or his ethnicity? Either way, it's unethical for him.

If, for the sake of argument, the comment about Mr. Shumlin was true, I have no reason to believe it; it's still a shot at his personal life, whereas a politician's stand on abortion is a matter of policy. Policy is what elections should be about.

If Tim Newcomb wants to make an allegation about Mr. Shumlin, he should make it directly, with evidence to back it up, not with "rumors and" innuendo. Being that, find another cartoon to draw.

Between *Seven Days*' ethically challenged "poll" results and gutter cartoons, maybe it's time the staff took a remedial course in civics.

Mark Fliegel
BURLINGTON

TIM NEWCOMB



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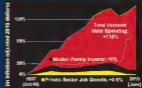
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- ❑ VT. Government 1997-2010 Job Growth: +17%
- ❑ VT. Education Fund 2012 Draft: \$90-\$100 Million
- ❑ VT. General Fund 2012-2014 Deficit: \$315 Million
- ❑ VT. Pension & Med. Unfunded Liabilities: \$2.8 Billion
- ❑ Percent of VT's Budget Federally Funded: 33%
- ❑ U.S. Budget 2010-2020 Deficit: \$50 Trillion

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FRIDAY 23

Past in Present

An 18-minute film and 18 more quieter moments in a roundabout journey through the past, at *Uddi Rantai* I feel like I'm with *Red Hot Chili* and the *Wings* up close in our time tunnel. The former *Red Hot* just roared three-part vocals with clean home recordings and gasped along, while the latter have been reduced to the *TRIO* and *30s* regime drives up a notch with best *Grainy*. *Red Hot* also pop at *Tandridge Town Hall* on Sunday.

SEE CALENDAR LISTING ON PAGE 54.

SATURDAY 30

Monster Mash

3. **Decorate** your room with all manner of handmade decorations for the third annual **Halloween Speakeasy**. It's just not Halloween without a little trick or treating, so don't be afraid to embellish your living space with all kinds of jack-o'-lanterns, bunting for a little more fright! Flip to the sidebar section for haunted houses and cemetery tours if you dare.

SEE CALIFORNIA LISTINGS ON PAGE 114

SATURDAY 30

A Simple Plan

Garret Hogen took on folk music in pretty simple. The Canadian balladeer pronounced "one of the major talents of our time" by the Boston *Clarke* debauches everyday occasions through song. The new releases, *Redwood* and *Clarke*, influence the world instrumentalist delivers a dose of his story within popular between sets border of the *After Music Series*. Music, art ... the *Clarke* seems to have it all.

SEE CALENDAR LISTING—ON PAGE 94.

WEDNESDAY 27 -
SUNDAY 31

Forces of Nature

It's all over the bones, not just the bones themselves, the backbone of nature. (Mufflington artist **Linda E. Jones**, "Natives & Natives" exhibit at 214 College Gallery) even the bones found in nature — along with archaeological finds and modern interventions — in various levels of interaction, combinations that contemplate decay and regeneration. Dig through her layers and message with a flourish.

SEE UNIT NUMBER ON PAGE 70

error/line/clos...

CALENDAR 260

CLASSES 760

MUSIC 100 P12

ART P.303

PAGE _____ OF _____

FRIDAY 29 & SATURDAY 30

Even Over It

Mythology and medicine made a choreographer. Tarek Samad's latest movement investigation, in Dagwood's of a Plain, the prep up for David Macphail's uneven goal, is a result of his cerebral play by testing them as a 5000-year-old brain. The host role, full-grown dancer, through the forest and the opening room in the long, late, pale, made even more intriguing by the physical limitations Macphail continues for the role.

SEE CALENDAR LISTING OPP. PAGE 53

2



THURSDAY 28

Screen Scene

Defining itself as "a festival with a purpose," the **Wild & Scenic Film Festival** sponsors environmental activism. Its lineup of shorts seeks to educate our planet's beauty and chart necessary efforts to combat climate change. Curt Ekin and Jason Wood's "Oligocene," for example, examines the impact of one-acre oceans, and Nick Waggaman's "Santitas" portrays the evolution of the tenniss.

SEEK CALIFORNIA LIVING
WAGE \$12

③

1975, p. 100).

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Subject: English

History could repeat itself if Peter Shandlin is the popular vote but falls short of the 50 percent threshold.

The 2000 vote was the 22nd time in state history the legislature decided the outcome of an election. In that case, it's only picked two "loser" gubernatorial candidates, notes Vermont State Archivist **DAVID GARDNER**.

In 1999 the state's first governor, **THOMAS CHITTENDEN**, was up for reelection. He won 44 percent of the vote and his chief opponent, **MORIS BERNARD**, won 26 percent. Bernard got the job because Chittenden had reacted negatively to early Revolutionary War leaders. Bernard also mentioned a "questionable land grant" deal.

In 1953, incumbent Gov. **GEORGE FERGUSON** received 44 percent of the vote, while his chief challenger, **JOHN BERNARD**, received 38 percent. The legislature picked the loser because Fergusson was a big temperance supporter.

Nuclear Secrets

Turns out the new leak reported at Vermont Yankee isn't new at all. "Pur Geese" discovered that Registry Vermont Yankee reported the leak in late September to the US Nuclear Regulatory Commission and the Vermont Department of Public Service. Registry has since tried to fix it—retire.

The ongoing leak is described as a mix of steam from a drain line on a safety-related system that is designed to pump hundreds of gallons of water a minute into the reactor at very high pressure to keep it cool during emergency shutdowns. Then, so, the NRC deemed the leak "of low safety significance" because the overall system could, theoretically, still work properly, said **MIKE BERNARD**, an NRC spokesman.

DPS officials waited until the media was swooping around to inform their counterparts at the Vermont Department of Health.

In an after hours email to several DOH officials on October 20, **LEAH NAGAN**, the state's nuclear engineer, alerted them that he had read a word "that there may be a step in the papers tomorrow about another 'leak' at Vermont Yankee."

Nagans first learned of the leak on or about September 22, he said "Pur Geese."

That's two weeks before DPS Commissioner **DAVID BERNARD** slammed Democrat Peter Shandlin for criticizing Vermont Yankee, claiming he was being alarmist about the plant's age. He called Shandlin's claims "irresponsible."

Using Chittenden's definition, it appears "responsible" to keep the public in the

OPINION

dark about a safety-related leak at Vermont Yankee?
Comforting

Radio Silence

JOHN WILLIAMS isn't the only public radio commentator who's gotten into trouble lately. Williams was fired for discussing his fear of flying—with Muslims—in a FOX News.

In Vermont, a different story has come to light. Commentator **WILLIAM LANGRISH** will be off Vermont Public Radio until after November 2.

Why?

For words Peter Shandlin's "The Vermont Way."

Langrish provided a brief overview at the end of Democrat Peter Shandlin's one-minute pre-choice ad featuring former Senate colleague **MIKE BERNARD**, a Clarendon County Republican.

That's a no-no, according to VPR policy.

RETT SMITH-HAZEN, VPR's commentary series producer, explained in an email. "VPR has a long-standing policy of asking commentators who become directly involved in a campaign to take a leave. We want to make sure that listeners view the commentary series as balanced and unaffiliated by one political campaign or another. So we decided, after talking with Williams, to be extra careful and to remove strong Williams' commentary after the election."

The same thing happened back in August, when Langrish narrated an entire 30-second ad during the primary for **MATT DUNN**.

Election Selection

The Seven Days news team will provide election day coverage until Tuesday night for as long as it takes to find out who the next governor will be. On 3 a.m., whichever comes first. Check out **Blart** for ongoing staff coverage by **DAVID BERNARD**, **KEVIN PICKARD**, **CORRY BERNARD** and others.

Seven Days will host a live blog as results trickle in. We'll also be partnering with the great folks of Channel 17 to provide the fastest results from Chittenden County ☺

1 Care and a half Wednesday for the night. For Seven Days' 10 p.m. WPTZ News Channel 3 on Tuesday nights during the 11 p.m. newscast for a preview.

2 Follow Shandlin for the live election night coverage.

3 Become a Seven Days blog. Facebook.com/sevendaysblog for updates.

4 Send Shandlin an old-fashioned email: shandlin@sevendays.com.



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Vermont Towns Vie for Next Round of E-Vermont Broadband Assistance

BY KEN PICARD

Earlier this year, the federal government announced that Vermont would receive the nation's largest per-capita share of federal stimulus money — more than \$120 million — to expand high-speed Internet access to every community in the state. It was welcome news for dozens of rural towns and villages that still don't get it.

TO MANY VERMONTERS, ESPECIALLY OLDER ONES, THE INTERNET IS A VAGUELY UNDERSTOOD, EVEN INTIMIDATING, TECHNOLOGY.

Where there, most of the public debate about universal broadband access has focused on the infrastructure. Who will supply it, by what means, how soon and for how much?

But getting wired — or wireless — is only the first step. Then after every school, public library, town hall and downtown business district is online, there's no guarantee that people will know how to use the connections. To

many Vermonters, especially older ones, the Internet is a vaguely understood, even intimidating, technology.

That's where the e-Vermont Community Broadband Project comes in. E-Vermont's mission is to help rural schools, businesses and townships make the most of the new digital tools at their disposal. Funded largely through a \$2.5 million grant from the US Department of Commerce, the project is also supported by a coalition of local philanthropists, businesses and non-profit organizations.

In May, 12 Vermont communities were selected from more than 40 that applied to receive technical and educational assistance in establishing their broadband usage. Over the next few weeks, more towns across the state will line up to be considered for the next round of assistance.

They'll be vying for 12 open spots that come with a variety of free services, including new computers for their elementary schools, training and consulting services for small businesses, web design instruction for town governments and a host of other community-building tools.

Helen Lehan-Jordan is program director of the Vermont Community Broadband Project. As she explains, e-Vermont was one of only 12 programs funded nationwide to receive federal stimulus money to "bridge the digital gap." The Green Mountain

approach is unique, she notes, in that each community gets to choose how to use these technologies.

"We're actually starting with the question 'What are your needs as a community and how can we use broadband as a tool to reach those needs?'" she says.

Over the last few months, a Vermont network of service meetings in each e-Vermont town to create a list of town-specific priorities. From there, each town formed a "broadband committee" to draft a plan that lays out its goals and how they'll be reached. In effect, those plans will serve as blueprints for other communities around the state.

Many of the goals spelled out in the town plans use 21st-century technologies, such as email, Facebook, Maple and Front Porch Forum, to reinforce old-fashioned Vermont values: connecting young people with elders, helping Vermonters stay in touch with friends and family out of state, finding new ways to increase civic participation, and helping Vermonters identify neighbors who live alone, are disabled or need someone to check on them periodically.

Another resource theme that emerged from all the town plans is where to use the Internet to create a stronger local identity. For example, the 1600 residents of Pownal actually live in three separate villages — Pownal, Pownal Center and North Pownal — that are several miles apart.

One of Pownal's goals is to use the



email message board Front Porch Forum to boost community cohesion and spark livelier dialogue among its residents. The framers of Pownal's plan say this could be an especially useful tool as plans move forward to convert the former Green Mountain Race Track in Pownal into a renewable energy park.

Lakewood, one of the slated goals in Grand Isle County — the only a Vermont offer community that encompasses an entire county — is to "create greater unity" across the five disparate towns of the Lake Champlain islands.

"The towns in the islands each have their own unique identity," says Ruth Williams, who chairs the Grand Isle County Broadband Committee, "so one of our challenges has been. Where there's a project that's bigger than just one

E REPORT 2010

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Can the City of Burlington Toughen Its "Lawn Care" Regulations?

BY ANDY BROMAGE

As it stands, Burlington's law regulating the use of pesticides and herbicides is among the toughest in Vermont. Violators can be fined up to \$500, and even face criminal penalties for spraying chemical insecticides and weed killers near Lake Champlain and its tributaries.

But some members of the Burlington Board of Health think the regs don't go far enough because they only apply to a 500-foot "buffer zone" around the lake and not to the whole city. James Van and Peter Crane have spent two years lobbying for a citywide pesticide herbicide ban. Earlier this month, they asked lawmakers in the legislature whether the city can do that without preempting state law.

The answer from Montpelier probably isn't. State law would have to be changed.

State statutes give the Vermont Agency of Agriculture, Food and Markets sole authority to control the sale, use, display, treatment and disposal of pesticides and pesticide waste, according to the written opinions of Legislative Counsel staff attorney Michael O'Grady released last week.

The Burlington law was enacted in 1982 using a section of the city charter that empowers the city to protect the welfare of its citizens and the health and safety of its citizens, says Gene Bergman, a city attorney.

The state hasn't challenged Burlington's regulatory powers, and the city hasn't sought to expand them. Bergman remembers the city can defend the ordinance as written, because it is authorized by charter powers. He suggests expanding pesticide policies in Burlington could touch off a turf war with the state.

"You can't prohibit what the state allows, or allow what the state prohibits," explains Bergman, who first proposed the pesticide ban in a city council two decades ago.

The pesticide herbicide ordinance prohibits their use within 500 feet of the lake or its tributaries without written permission from the city. Beyond these areas, homeowners and lawn care companies can use the products, but must post signs listing pertinent information: the chemicals being used, the date about and time of application,



phone numbers of poison control, and a fluorescent green symbol commonly known as "Mr. Yuck."

Over the years, lawn care companies and other businesses have secured waivers allowing them to spray weed killers inside the buffer zone — including a petroleum company that sprayed herbicide adjacent to a popular city beach last summer. Homeowners who were reported for improperly pouring pesticide inside signs have been warned rather than fined. You complain that such actions suggest the city isn't serious about curbing chemical use.

"My feeling is, if we're going to be serious about educating the public about the toxicity of chemical pesticides, we can't let it slide all the time," he says.

You was the lone Board of Health member to vote against granting Global Companies LLC permission to spray the herbicide glyphosate, the critics argued, on in Roundup, over a seven-acre area of its golf links farm on Flynn Avenue, adjacent to Roundup Beach and Oakledge Park.

The board asked Global Companies to consider using "weeding" to suffice, once the weeds, but the company said it would be cost prohibitive — "hundreds of thousands" of dollars. At \$1000 per treatment, herbicides were the cheaper alternative. The board approved the spraying on a 5 to 1 vote.

"That's where children go swimming," Van says, noting that only a dozen kids have swum on the links farm from the public park. "These kinds of herbicides don't care about fences. That

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YOUR 1ST CHOICE FOR SENATE

E-Vermont 405A

towns, how do we find a way to work together?"

One way is to set up a Front Porch Porch, and possibly a community access TV system, that serves all five towns collectively, rather than each individually.

In Ludlow, one of the town's e-Vermont goals is to engage the out-of-state owners of second homes, who make up 40 percent of the town's tax base.

Step Ludlow Broadband Committee chair Jill Tuffoli. "It is our hope to attract more frequent visitors into becoming a more integral part of Ludlow, spending more time here working, playing and being involved."

Laban Jordan predicts the next round of a Vermont initiative, which wraps up November 12, will be very competitive. Although judges will be looking for geographical diversity among the applicants, potential e-Vermont communities will also need to meet certain basic criteria.

For one, a town must meet the federal definition of "rural"—population under 20,000—and have a good understanding of how Vermont services offered in the first round of applications, representatives of some towns didn't realize they were getting services out money. Finally, each town must have a proven track record of having worked collaboratively as a community project.

Laban Jordan adds that, while having some broadband access in the community is a prerequisite to becoming an e-Vermont town, a technical understanding of how broadband works is not. As she puts it, "We're reaching out to people who don't fall into that category."

"Lawn-Care" 405B

sheds right down into the lake."

In September, the Watsoke Valley Park District asked for and received permission to apply the herbicide Rodeo, also made from glyphosate, to stop the spread of invasive plants in the wetlands around the Robert Allen Homestead. The plantings and knolls were crowded out native plant and animal species and threatened to create a monoculture.

The park district sought the herbicide application after a decade of unsuccessful attempts to control the plants by ripping them out or smothering them with tarps. They applied the herbicide in targeted doses, by tying together clumps of plants, cutting them at thigh height and then dropping the herbicide into their stems.

The federal Environmental Protection Agency bans glyphosate a three on a toxicity scale of one to four—four is the safest. Numerous other "over the counter" herbicides and pesticides are considered safe for use by the EPA.

But a growing body of research is showing links between exposure to lawn care products and diseases, from Parkinson's to Attention Deficit Hyperactivity Disorder. A study published last summer in the journal *Pediatrics* found a strong correlation between children's exposure to pesticides and the occurrence of ADHD.

New North End resident Jean Marley Duncan has been a vocal proponent of strengthening the city's pesticide regulations. She has twice reported neighbors to the city for leaving out information on the signs they're supposed to post on their

lawns—with no response that could be described as "enforcement."

Marley Duncan also spoke up four years ago when she heard the Board of Health had granted TruGreen Chemicals a waiver to spray within the buffer zone she believed her neighborhood with a fire being 10 reasons people shouldn't use pesticides.

"We don't need lawn care chemicals," she says. "It's all for aesthetics—that someone's lawn needs to look like a green carpet."

For Marley Duncan, the issue is personal, too. Her sister died suddenly at the age of 43, six months after giving birth to her third child, and doctors suggested environmental toxins as a possible cause. Marley Duncan has since read volumes on chemical toxins and moved in on chemical pesticides and herbicides, which she calls "totally unnecessary."

Burgess and others say that education is an important complement to enforcement. But this year, the city publishes buffer zone maps to encourage property owners to be more responsible. Burgess says, "You can't have a code unless they're going to stop everything, so we need people to do the right thing."

Changing state law to limit Burlington's pesticide powers could prove difficult. In 2007, state lawmakers attempted—and failed—to give cities and towns the power to regulate pesticides and herbicides.

The Senate Agriculture Committee

**MY FEELING IS, IF
WE'RE GOING TO BE
SERIOUS ABOUT EDUCATING
THE PUBLIC ABOUT
THE TOXICITY OF
CHEMICAL PESTICIDES,
WE CAN'T LET IT SLIDE
ALL THE TIME.**

JAMES VOI, BURLINGTON
RESIDENT

attempted to strip municipal authority from the bill and instead require the Agency of Agriculture to adopt rules governing how pesticides could be sprayed and how soon was posted. The Senate Committee on Governmental Operations refused municipal authority but wrote a message for residents and utilities.

By the time the bill, sponsored by then Sen. Jim Condon, reached the Senate Energy and Natural Resources Committee, O'Grady writes, "every person or organization with an interest had weighed in or received an exemption so that the only authority a municipality had was over pesticide application to residential homes and schools." The bill ultimately died in committee.

Burgess says the city of Burlington could live with a law that exempted railroads, utilities, golf courses and hotel construction from regulation, as the failed Senate bill did, because it would explicitly empower Vermont towns to control home pesticide use.

Before you VOTE in this election...

Get to know the Candidates for Governor and their Values:

Peter Shumlin

Peter Shumlin respects Vermonters' fundamental rights to choose their own health care paths and will be a champion to preserve those rights. He has led the effort to keep the government out of the most personal decisions in our lives:

- ☒ He **Supports a woman's right to choose**
- ☒ He **Supports Marriage Equality**
- ☒ He **Supports passing a Death with Dignity Law**

Brian Dubie

Brian Dubie is anti-choice and advocates the Right-to-Life agenda, which seeks to impose a single belief system on all Vermonters. He supports the government having power over the most personal decisions Vermonters face in their lives:

- ☒ He **Opposes a woman's right to choose**
- ☒ He **Opposes Marriage Equality**
- ☒ He **Opposes passing a Death with Dignity Law**

**A Governor's job is to protect our fundamental rights,
not to work to take them away.**

★★★★ VOTE FOR PETER SHUMLIN ★★★★★

You can learn a lot about a sex criminal from Vermont's Internet Sex Offender Registry: name, date of birth, age, height, weight, eye color, years of residence, the law he/she broke and whether another person considers the person at high risk of reoffending. More importantly, each offender's mug shot is right there on the web in full color.

But there are crucial details you can't find with a mouse click, such as the offender's address and details of the crime committed. Does he (and the vast majority are men) live on your street, or three miles across town? Was the victim 16 or 17? Was the victim someone the offender knew, or did the offender troll playgrounds for young prey?

The online registry lists the crime for which each offender was convicted, but after that doesn't provide the details that might help a parent or citizen decide whether the person poses a risk. For instance, the crime of "sexual assault 252" — a common offense among registered sex criminals — could involve sexual abuse of an adult, molestation of a child, drugging of a sexual assault victim or a parent-child situation.

To figure it out, you'd have to go to your local courthouse, request the original criminal case file and read the police affidavit. In Chittenden County, it can take up to three days for clerks to pull a file — longer if the case is more than 10 years old. That's not its urgency, but in some could feel like one if you just discovered your neighbor is a registered sex offender, and you have no clue what his or her crime was. It happened recently to a Swiss Days reader, who describes spending a frustrating few days trying to find out what landed a neighbor on the registry.

WTF? Why put a sex offender's face, birth date and conviction history online, and then leave the public in the dark

WHISKEY TANGO FOXTROT

We just had to ask.

Why doesn't the sex-offender registry give addresses or crime details?

BY ANDY BROMBERG

about where he lives and the particulars of the crime?

In short, because that's the law, says Jeffrey Wallis, director of the Vermont Criminal Information Center (VCIC), which manages the registry.

"We're guided by legislation," Wallis says. Putting race narratives online isn't authorized by law, he clarifies, and would prove a much more task if it were.

Vermont's sex-offender laws have become stricter in recent years. After the rape and murder of 12-year-old Brooke Bennett in 2008, the registry was expanded to include a greater number of sex crimes. Beginning on July 1 of this year, the legislature authorized VCIC to include sex offender addresses on the web. But a text editor found so many false entries the registry that the changes have been placed on indefinite hold.

Today, there are about 2500 registered sex offenders in Vermont, with an



average of 65 new ones added each year, Wallis says. Only 1800 of those offenders — the ones convicted of the most serious crimes, such as rape or sex with a minor — are listed online.

The remaining 3000 offenders, guilty of less serious sex crimes such as "touching," are catalogued in an offline registry maintained by the Department of Public Safety. The public can get various information about those offenders if the requester can articulate "a clear public safety concern regarding themselves or another person," according to state policy. This data can release an offender's name, date of birth, general physical description, date and nature of offense, and information about whether the offender has complied with treatment requirements or has a warrant outstanding for violation of registry requirements.

What constitutes a clear public safety concern? Wallis offers no strict criteria. "We look at those on a case-by-case basis," he says. "Every situation is unique."

The online registry is searchable by last name, city/town and county, but not by street or neighborhood. For each offender, the database contains the treatment status (compliant, not compliant, not applicable or unremediable) and whether the offender is at high risk of reoffending. When applicable, the listing indicates an offender is on the registry for a sex offense against a child under 18.

What makes someone "high risk"? That depends on the crime itself, plus a "validated risk instrument" that

considers someone's age, physical condition, pattern of offending and intent to commit additional offenses, says Deputy Commissioner of Corrections Lisa Muzzall. All that is taught by the Vermont Sex Offender Review Committee. Currently, 181 offenders are considered high risk, Muzzall says.

Names of others are labeled "pre-sentenced high risk," a status applied to all sex offenders who refuse to undergo an assessment by the state, or were convicted before passage of a 2008 law requiring them to do so, Muzzall says.

Interestingly, the DOC keeps track of the age and gender of victims, but that information doesn't appear online.

Why not? One reason is to protect confidentiality.

"If you posted all the details, you might know the person perpetrated the crime against his daughter, and then you're outing the victim," says Sarah Kenney of the Vermont Network Against Domestic and Sexual Violence. Kenney has spent years helping sex offenders live in the statehouse.

"Underlying affidavits in crimes can be really inflammatory and contain a lot of detail that most victims wouldn't want out there for the world to Google," she adds.

To state Sen. Mike Stearns (D-Bennington), chairman of the Judiciary Committee, the registry is "a useful tool" but it's not "a knock-out punch."

"It's only a tool for those who have been caught, convicted and put on the registry," Stearns says. "So many sex offenders have never been convicted. Look at the prisons."

Ames ♦

Don't register a sex offender without consulting a lawyer for key questions. See vtdemocrats.org.

PHOTO COURTESY OF VCIC



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Sexy Puppets Give New Life to a Cult Classic

BY ELISABETH CRAIN

If *They Meant* was a sketch on "Late Night with Conan O'Brien," The Fantastic Take two misanthropic celebrities, such as Courtney Love and John Turturro, and preview their potential progeny via Photoshop. The pace of the offspring always proved both disturbing and hilarious.

Vermont's new **SHIRTS AND PANTS PRODUCTION COMPANY** joins two unlikely theatrical partners for its debut creation, *The Rocky Horror (Puppet) Show*, currently at Burlington's **BLACK BOX THEATER**. Mixing a campy, sex-filled musical with the ludic-fruity eclecticism of puppetry gives birth to a raunchy love child and makes for a rollicking evening. Director **KEVIN CHRISTOPHER'S** team pulls off the ambitious enterprise with ease.

Remember Janet Dr. Frank N. Furze, reformed Janet, and the other familiar characters in his tale for raucous *Rocky Horror's* nightiness to a new level. Scarcely did people behaving badly have become routine in modern theater. Bumping and grinding by Bert and

Ernest's 3-foot-tall cousins, however, feels much racier and funnier. One human appears among the frilly foam creatures to play Rocky, the object of every character's desire. The puppet-on-puppet action is hot. Actor **ANDREW ASKEW** gets freaky with his fabric costume? Searching.

Richard O'Brien's *The Rocky Horror Show* (1973) began in a London stage musical before it was made into the 1975 Tim Curry movie that became a midnight cult fave. The plot pays cheeky homage to B-grade horror and soft-core of the 1960s.

On a dark and stormy night, newly engaged Brad and Janet come upon an eerie, lacking castle after their car breaks down. They need to borrow a phone, but the mansion's inhabitants uncover the original woman's deeper needs. Lord of the late Dr. Frank N. Furze takes them up to his lab and unveils the bland mechanism he created, Rocky. A perfect specimen, with an uncontrollable libido.

Extensive liberation of everyone's libido issues. When Frank's policy of

"you yourself over to absolute pleasure" goes too far, his contrivance blossoms into a human. For Brad and Janet, their night at the castle means "nothing can ever be the same."

Christopher skillfully orchestrates a large cast on the Black Box's modest-sized stage. Clustered to one side are 11 black-did performers—seven standing at microphones and four seated in the band. Narrator **SETH JARVIS** stands behind two rows of three actors who sing and speak the parts that the puppets enact. Music director and pianist **DAVE WEIR** also plays Bill Hays's role from behind the keyboard. The show runs 95 minutes without intermission, and the ensemble delivers a consistently high level of energy and execution.

The puppets work in full view of the audience. They also wear black, including backdrops like hoods, and move so smoothly against the black face and backdrop that they seem to disappear. One puppeteer manipulates each creature, synchronizing the characters'



THEATER

IN A PRODUCTION THAT OVERFLOWS WITH INVENTIVE ELEMENTS, MIXING ONE HUMAN INTO THE PUPPET CAST IS THE TRUE STROKE OF GENIUS.

A Modern House of Worship, a Classical Music Venue

BY AMY LILLY

In rehearsal time for pianist **BLAKE SWEENEY** on a recent afternoon at the **CATHEDRAL OF ST. PAUL**, the rehearsal, superlatively quick runs of a Debussy piece fill the church's airy nave, sunlight filters through a south-facing central wall of windows, lighting up one of Burlington's best classical-music performance spaces.

Yes, it's an Episcopal church. Unusually, however, St. Paul's was built specifically to accommodate arts performances as well as ministry services. The 1973 design has some serious modernist cred. According to architectural historian **JOHN CULMAN** of the Vermont Division for Historic Preservation, local architect **WILLIAM BROWN** and **YOUNG CALLOS** of Burlington Associates won the American Institute of Architects anonymous-submissions design competition over, among others, Merrell Bentz—who had taught at the Bauhaus in Germany in the 1920s (Culman and one of the judges, **WILLIAM BROWN**, went on to found the Burlington firm TruacCullins).

St. Paul's remarkable exterior—whose masses of light-gray concrete blocks and clustered window panels

reduce the iconic elements of the Western cathedral to their purest, most modern form—gives little clue to the soaring space inside. Chairs, rather than pews, allow unobstructed configurations on the cubic space's vast floor floor. The unadorned concrete walls create a clean backdrop broken only by a mix of religious and abstract paintings hung at eye level and one wall's inset, angled blocks of sound-tempering wood. (The latter resemble those in the University of Vermont's Music Building, also designed by Burlington Associates in 1973.) High overhead, a flat, coffered-concrete ceiling is flanked by corridor-like skylights that let in even more sun.

Greenfield, a petite 67-year-old, is practicing for a concert in the church's Evening/Weekend Series—which, along with the free Tuesday Noon to One Series, makes up Cathedral Arts, St. Paul's classical music programming for the public. Her delicate white updo notwithstanding, Greenfield has just closed the organ from his perch with purposeful efficiency and pushed the

church's wheeled Steinway concert grand in the center of the floor, unconsciously banishing any inkling of cover on a nearby chair. She is all business, and appropriately so: Greenfield started Cathedral Arts in the mid-1970s, only a couple years after the church opened, and has served as its dedicated artistic director ever since.

"People at the church have always been really supportive of using the space for the arts," the South Burlington-based professional piano teacher and silent of three, adding that the venue even hosted plays such as *The Crucible* and continues to serve as an exhibition space for local art. When Greenfield proposed in 1986 that the church acquire and refurbish its 1820s piano—not a small undertaking—the administration agreed to split the cost with **GREENFIELD PIANO ASSOCIATES**, the piano's membership organization for students and supporters.

Does she remember how the newly new building first struck her in the mid-'60s? "Modern," she says after a moment, with a laugh. She describes its acoustics



as "live" due to the abundance of hard surfaces, and adds, "I think it enhances the sound."

Greenfield, who trained at the State University of New York's Cram School of Music and the Peabody Institute of the Johns Hopkins University, is particularly attuned to the nuances of sound. For the last of three CDs she recorded

MUSIC

movements with the actor's hands. Particularly skilled puppeteers are Christopher, swooping around the stage with Beulah's music box, and **ROBERT DOWDALL**, who captures Beulah's existence as godly devilchild.

The sets drive us in, well converted by **TURNER MANDELBERG** and **JOHN MANDREAU**, provides plenty of room. A score series shows far as 84 Wood square prologues short, "It Came in Outer Space," during the opening song it also serves as the entire TV monitor and a screen to view our scenes in shadow.

Christopher and Dowdall, along with **GERARDINE ALLEN** and **ANDREW HERNANDEZ**, constructed the, astonishingly correct cost of costumes. ("Puppet Noddy") is one of the show's warnings. Do not bring the kids! Allen costumed the puppets brilliantly. If Miss Peggy ever needs a hair's worth of fabric, she will find her hair, Allen is her go-to wardrobe woman.

All the performers give spirited interpretations of their characters' spoken lines, especially Vester to Bill Ball and **WILLIAMSON** as David. Their singing voices were the least polished on opening night, but the rest of the ensemble was in fine vocal form. Standouts include a

ROBERT HARRIS, whose less matured super song **Black, AMEL LEMMY's** lusty Magnolia and **AMEL COMEN's** sweet Janet.

In a production that overflows with inventive elements, many are hidden into the puppet cast: the two trunks of genius. Andy Turnerfield simply rocks in herky Bucky embracing his entire existence. He sings, dances and, yes, has sexual relations with his friend's friends, while confidently opening into his and his high-backed boots.

With this show, Christopher and company accomplish something remarkable: adding a fresh twist to beloved original material. In "The Three Wives" for example, the puppeteers tell us and follow it all legs down the pelvic thrust will drive you insane — with laughter. ☐

6 The daily puppet show, a weekly puppet show, is presented by the City of Burlington and the Burlington Puppet Theatre. The show is held at the Burlington Puppet Theatre, 100-100 St. Paul Street, Burlington, VT 05401. Tickets are \$10 per person and \$15 per person. For more information, visit www.burlingtonpuppettheatre.com.

upcoming concert. The second half of the performance with Grammy-nominated artist **KAREN KIRBY**, the artistic director of **CAPITAL CITY CONCERTS** in Montreal.

Other events in this year's festival include: **Evening/Weekend Series** include the New York-based ensemble **Repet** performing selections from a French baroque opera, a French organ recital, and a choral concert by **COLUMBIAN**.

While the ticketed concerts at St. Paul's may be less well known than, say, the University of Vermont's **LAKE HOUSE**, they are of equally high caliber, and **uninterrupted**, manager of **Cathedral Arts** publicity and sales.

And it's odd to find a baroque church — an art installation in a cathedral — a secular Christian church and gradually more secular — in a secular performance space that is also in a church. How much more transporting can it get? ☐

6 **Baroque Music Society** is presenting a concert at the **St. Paul's Cathedral** in Burlington, VT. The concert is held at the **St. Paul's Cathedral**, 100-100 St. Paul Street, Burlington, VT 05401. Tickets are \$10 per person and \$15 per person. For more information, visit www.burlingtonpuppettheatre.com.



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PechaKucha? thoughts, and ideas at a fun, informal and driving set time.

from the Japanese word for the sound of "bell chime". PKN was a quick and concise 20 x 20 presentation format that allows you to show 20 images, each for 20 seconds. You describe your project as the images forward automatically. The format is designed to bring this exciting new venture to our area. Come see and/or present your creative work, while enjoying a drink, snacks, and music!

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with American-born pianist Justin Meyer Thompson — the two perform four hand-picked pieces around the country as the Transcontinental Piano Duo — Greenfield played on 1978 French-made Nord held in the Frederick Historic Piano Collection in Ashland, Mass. Unlike modern pianos, which "sound uniform from one end to the other," she says, the historical instrument had "unique sounds in each register — a 'murmuring' of sounds." The experience changed her approach to playing. "It's different the way you play because of what it's done to your imagination. It makes what you do in each register very different, dynamic and it informs you."

Greenfield played Wolfgang Amadeus Mozart and Beethoven during the first half of her

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Feedback 493

were denied. A 97 percent approval rate should be encouraging to any prospective applicant. In the same year, just 1 percent of the 3rd applications acted upon by the planning staff were approved by the City's Development Review Board. A 99 percent satisfaction rate is a positive indicator on the work of the planning staff.

This is not intended to discount legitimate concerns and public discussion related to Redken's permitting process. However, I encourage developers to become part of the solution instead of singling out individual staff for doing their jobs. Educate the community about the real issues and foster a thoughtful discussion about Redken's past and its future.

David E. White
JURIST

White is director of Redken's Department of Planning and Zoning.

TALK FIRST, TALK LATER

[In "Poh Poh Don't Talk, Toss" September 29] Question: How could Copy records affirm that "Robert" was "abducted several times" by a woman that loves no viable trust?

Answer: It doesn't matter. Beyond brotherly and more able to blather talkers, even are Toss as the way.

Having recently received a third prehistoric implant, I would surely be known for a long on the changed end of a nondescript Toss at the hands of an overzealous, undereducated, self-poling peace officer. Gene are the days of chasing myself to homicide. My body found access with a defibrillator, so it wouldn't be right asking her to protest for me? Gene is the right to peacefully assemble. Imagine... attending a public rally decrying the use of stun guns, when... let's not.

I see Photo in Hardwick, better title for summer tags, tapping her thigh — the foot kind, not the one — saying, "Chad, are you guys who want those Tosses so bad, you're the ones who probably shouldn't have them?" He taps his other thigh.

This Talk First, talk later policy is intricately illustrated as Chief LePorte's irritated reaction to Ms. Lettice's question: "I don't want to talk about it." One wonders if pressing the issue right now and with a conflicting situation.

Finally, regarding "Robert" losing the Gamble (the same as his anonymity), I bet photos and gene would present a less threatening alternative.

Joe Beauregard
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Dear Voter

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—Thanks
Philip

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Baruth for Senate 2010, P.O. Box 678, Rutland, VT 05702-0678



STATEofTHEarts

GET YOUR SCREAM ON

As always, Halloween brings us Hollywood horror. But if you don't get happy chills at the mention of Saw 3D (or for those counting, Saw VI), the ongoing VERMONT INTERNATIONAL FILM FESTIVAL has some alternatives. **WOLFPENES**, who organized last year's horror film fest at OUTER SPACE CAFE, has teamed up with VIFF to bring three indie movies to the PALACE CINEMA on Halloween eve.

I wanted to get three feature-length films which represented a few different subgenres of horror," Peters says. *Golden Earrings* from California actress/writer/director Marni Korn is a Hitchcock style suspense film about a young woman's date rape with her roommate. *Spanrow* is a slasher film in which a bunch of young people take an ill-fated camping trip to a historic murder site. Filmed in Poland with an English cast.

Last, say to dream is the third movie, *Walking Distances*, which sounds like a blend of small-town psychological horror and apocalyptic zombie business. Screen queen Adrienne King (Friday the 13th) has a role, as does (briefly) Paranormal Activity's Kielezan Featherston. Peters says he expects an apple core from the movie's Token (said director) Mel House, who's been praised as a "creative voice" on *FEARnet*.



For a home grown horror experience, search for "smog horror" on YouTube (or follow the link from the site of Devil Productions devilprod.com) www.hallagren.com who shows it his short. Midnight Frenzy! at the Horrorfest last year is back with *The Smog*, a 9-and-a-half minute chiller starring **ADRIENNA WILSON**, **DAVE HATHORN** and the voice of WCFA's **BRANDI BLISS**. She's the newscaster introducing a scenario in which creepy green smog has engulfed the area and turned most people into zombie like. *Smoggers*, "One young man hides in his apartment with the windows duct-taped, drinking through his beer as fast ... but can he hide far long?"



Bored in plot but smoothly executed, "The Smog" was nominated for best sound design at the Killer Film Festival in Foxboro, Mass. It has effective gross-out effects, as evidenced by admiring YouTube comments about the "head smashing effect" and the "slime look." So if you have a strong stomach, check out the work of some of our local folk: goreaficionados.com

MARGOT HARRISON

VERMONT HORRORFEET

Saturday October 30 at Palace 9 Cinema in South Burlington. *Golden Earrings* begins at 5 p.m., *Spanrow* at 7 p.m., *Walking Distances* at 9 p.m. \$7.50-D. www.viff.org/filmhorrorfest

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Dear Cecil,
We're constantly bombarded with fundraisers and total products sporting pink ribbons to raise money to "fight breast cancer." Do pink-ribbon campaigns do any good, or are they merely a way for corporations to fleece consumers by leveraging their fear and sympathy over breast cancer? Where is all the money raised by pink ribbon campaigns going?
Jill Sutward Albuquerque



The implication being that we've been screwed almost all along.

A lot of people are starting to wonder about this. It's not so much that someone-profit companies are exploiting cancer to shoot breast cancer to sell more soap or lipsticks, although that's part of it. The real issue is that we don't have much to show for all the ribbons, runs and billions of dollars spent on research. Instead we've built a vast breast-cancer industry that generates lots of jobs, profits and awareness, but so far nothing that will prevent breast cancer, and nothing that will reliably stop it besides the knife.

One sign of the frustration is the Breast Cancer Deadline, a campaign launched earlier this year by the National Breast Cancer Coalition, in a job at the endless repetition of pink-ribbon campaigns, the NBCC website now declares, "We're Giving Up Hope," and proposes instead "committing more powerful" a firm commitment to helping and breast cancer by January 1, 2010.

To give the run-for-a-cure crowd some credit, pink-ribbon campaigns have been remarkably successful at what they set out to do, namely increase breast cancer awareness and funding for research. The color pink and pink ribbons have been used as symbols since the 1980s, initially by what's now called Susan G. Komen for the Cure, perhaps the best-known advocacy group. The idea got a boost in 1991, when the Swiss-Lander cosmetics company teamed up with Self magazine to create an awareness campaign symbolized by pink ribbons. Things took off from there, leading to the present orgy of what critics call "pinkwashing" during Breast Cancer Awareness Month every October, in which pink ribboned products, events and publicity come at you from all sides.

If it all seems a little chaotic, there's because it is. No single entity is in charge of all the pink ribbon campaigns. In contrast to Canada, where the pink ribbon

symbol is controlled by the Canadian Breast Cancer Foundation, in the U.S. anyone can slap a pink ribbon on anything — thus pink ribbons, pink headbands, pink motorcycle helmets, shopping bags and pink concert posters.

None of these stunts is necessarily a scam, and no doubt many are well intentioned. But they often involve considerable effort for decidedly modest results. One often cited example is Yoplait's program in which the company donates 30 cents to the Komen group for each barbed ribbon yogurt lid mailed in. OK, there's more to think about there than that.

Over the four-month run of the campaign, you'll have to serve and ship them, the postal service will have to transport them, and Yoplait presumably will have to count them, for a total donation of 12 bars. You'll save yourself and everyone else a lot of trouble if you just sent in a check.

Laborers though they may sometimes be, such schemes have generated plenty of money for breast cancer research. The Komen foundation has awarded \$180 million since 1991, the American Breast Cancer Crusade, \$40 million since 1992, and the Breast Cancer Research Foundation, \$100 million since 1991. Federal funding has also increased dramatically. In 1990 the National Cancer Institute allocated \$10 million to breast cancer research. Five years later that amount had nearly quadrupled to \$39 million, and in 2008 totaled \$65 million.

It's worth to say all that

depends have accomplished nothing. The NBCC notes that breast cancer killed 44,000 Americans in 1991, compared with 40,000 now — seemingly only a slight improvement. But that's deceptive, since the population has grown. NCI data shows the breast cancer death rate has fallen by roughly a third since 1990.

What hasn't appreciably improved is breast cancer incidence — that is, the number of women who contract the disease. Despite some improvement in the past decade, it remains about 25 percent higher than it was 20 years ago.

This has led pink-ribbon shops to list delicately about a

conspiracy involving fundraising groups, manufacturers of cosmetic products and drug companies, who continue to keep the research focus on detection and treatment rather than prevention. That keeps the lucrative cancer business humming while deflecting attention from the underlying causes, namely, environmental poisons and the environment.

Paradox? Maybe. Still, a woman's lifetime risk of breast cancer has increased from one in 20 in 1940 to one in eight now. I've seen 20 percent of that increase recently attributed to longer life and better early detection. What accounts for the remaining 80 percent? Nobody really knows.

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POLISY ON THE PUBLIC USES AND ABUSES OF EMOTION BY JUDITH LEVINE



Fear and Loathing on the Campaign Trail



In the Socialist Republic of Vermont — leader in environmental protection, marriage equality, health care and education finance reform — why are liberal Democrat Peter Shumlin and conservative Republican Phil Scott running neck and neck in the gubernatorial race?

It's all going down the effectiveness of their tactics — where TV ads are better, where on the offensive or the defensive, even where the truth more of the time — and get right to the heart of the matter.

The emotion-propelled voters in this and every other state in the country in cold-cold economic fear. Conservatives have cleverly turned the object of their fear: The Budget.

But beneath this abstract also lurks a person — a herd of persons. They are the poor, people of color and immigrants. Some are terrorists and sexual "predators."

When the going gets tough, the tough Name the Other. The candidate who can best marshal fear and loathing wins.

Take a look at the GOP's "Pledge to America." The text is the usual, "blah blah kkk Constitution. Blah blurr, some more blah kkk kkk." The conclusion, also paraphrased: "Eliminate government except for bombs."

But five photographs in the pledge tell the real story and less crafted, middle-aged white people watching white men (and women) explain things soldiers, pretty small towns, and not one last two pictures of cowboys. In 48 pages there's not a single face of color — unless you count the Statue of Liberty, which is green.

Nationwide, candidates are using similar tactics. Coast-to-coast, pictured on the website of Senator Angus, Barry Soetens. The Party appeared in Nevada, are also all white. That's no accident in a state that is 45 percent nonwhite.

Vermont is not above this fray. Because racism is a less desirable subject than class bias, it's easy to use it. But here, too, Obama is a useful tactic for solidifying a constituency — and, more subtly, undermining pure opposition's legitimacy to represent Vermont. I use the word "represent" as both a transitive and a reflexive verb.

As Seven Days political columnist Shay Sutton has pointed out, Dubois' theme, "Pure Vermont," strongly opposes the 2006 Take Back Vermont campaign against same-sex civil unions, whose inspiration was that he homosexuals were not Vermonters. Add to that the candidate's gift that William Hays, the current Chinese American health care consultant

hired by the Vermont legislature, is "a doctor from Taiwan" (imagine "a small state in New England"). And top it off with the bogus "fact" Dubois would around of one debate, allegedly estimating the names of 760 child pornography and drug dealers would be released by Shumlin's plan to save \$10 million in one session spending by transferring nonviolent prisoners to a community supervision. "Pure" starts to evoke not temple or prophet but the Argus Nation.

But God send the present person in this race who is also suspiciously oppose Peter Shumlin. The Democrat's Obamaism problem became explicit when a Dubois supporter showed up at a campaign event sporting a swastika tattoo. But you don't have to be a Nazi to suffer a certain sinister foreignness in the gay with the leg pose. When progressives call him too smart, too confident — "nerd!" — they set a term right up there with "cheap" in the lexicon of nihilism.

Dubois may not have created this bigotry or even encouraged it, but his campaign has let it go with faint

DO This 'n' is where monthly columns by Judith Levine. Get a comment on this story posted at www.citylight.com.

condemnation is stuff called the actions of the men at the rally "childish" and "theater and jokes and games." Still dogged by the resident, Dubois clarified his position: "Well, first of all, I don't support violence." Interestingly, the word "love" has not been uttered.

Shumlin doesn't utter it much, either. The last time I can find was in 2007 — an interview with Philip Baruth in which he spoke of his Basque Jewish immigrant father and Protestant immigrant mother. As if to balance this just barely from here profile, though, Shumlin added that his wife's great-grandfather was a "full-blooded" Vermont Native American. And is this race against a fifth, guess this Vermonter, he wishes an opportunity to reward voters he was born and bred in Putney. He is also dogmatically pictured driving a tractor.

The Democrat is unable to invoke purity, and he is possibly dogmatically the idea. His website vows to "embrace" the "Septicemic carcasses" of "racism, war, Indianism, gays, heterosexuals, Native Americans, African Americans, Asian Americans, Hispanics [and] Caucasians" in the equal application

of the law under his leadership. But Shumlin has his own code for asserting his Vermont bona fides — and perhaps weakening those of his fifth-generation Vermont opponent.

This is the "Vermont Way" which, Shumlin declared, Dubois' campaign of mistruths and fear" is not.

What is the Vermont Way? Aside from being the Shumlin Way, it is hard to say exactly. It sounds like a useful phrase for a golden Vermont, not so long ago, when politicians were civil and everyone told the truth. There's also a sugges-

tion the loggers' sense to the budget deficit, but his body is that of a poor person. Linda Johnston, a Greenboro Republican running for the House, answers voters that "we must preserve our safety net for our most needy and vulnerable citizens," she told the *Barre* Gazette. But she also promises to "limit welfare benefits to a maximum of a few years lifetime benefits." In the following sentences she vows to reduce waste, fraud and abuse. It's not hard to figure out where well-being she deems worthless to maximize.

WHEN THE GOING GETS TOUGH THE TOUGH BLAME THE OTHER.

line of parity — if not moral, then moral — in the phrase. Union, are political goodness and general consensus really so clear in Vermont? Was it the Vermont Way when white officers shot Shumlin's great-grandfather or his best?

The closer to the grassroots you go, the more blatant the wrong becomes in this year's political mess. In most cases,

Over in Londonderry, Republican Senate hopeful Joe Keatinge denounces Vermont's "deepening bridges and for laughed politics." "These problems stem from trying to do too much for too many for too long and with too little," he says. You know he's not talking about corporate tax giveaways.

And in Rutland County, GOP State

Senate candidate Gerald Woodard is tossing some wishes on the fire to heat up his popularity. Among his "common sense" plans: "Create tougher laws for out-of-state."

Peter Shumlin has raised a considerable political capital by staking up for the color — humanism, manages making abortions, poor students and now (though under the banner of fiscal conservatism) even some criminals. Although, the Dubois, he has signaled an unwillingness to raise taxes on the wealthy — and that raises more painful calls to programs for the poorest and most marginalized — Shumlin's ideas for saving money such as single-payer health care, tend to give equal value to human need and economic soundness.

Dubois is doing his best to point these ideas as politically too liberal for Vermont. So far, half of Vermonters are saying they don't think so. But in the privacy of the voting booth, that majority of otherwise sane enough citizens to defect this Putney "half breed" and put the Pure Vermonter over the top. ☺

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The most powerful man in Vermont politics has never held elected office. He's never sought mass recognition at the headline. And his friends and longtime colleagues must be aware of his influence for personal profit.

But, through Democratic and Republican administrations, Harlan Sylvester has had the ear of every one of the state's chief executives — gring all the way back to Gov. Tom Salmon in 1972.

Prominent businessman and polo back to his corner office at Magna Stanley Smith Barney on South Street in South Burlington, a Clarendon County substitute for the governor's office in Montpelier. As chairman of the Governor's Council of Economic Advisors — a post Sylvester has held since Gov. Madeleine Kunin was in office — the now 72-year-old personal money manager often runs the state budget before Vermont lawmakers do. Just don't ask him to confirm, or comment on, his role in the governor's proxy.

"Harlan never says, 'I'm talking for the governor.' He always tells people, 'I might be seeing the governor or I might be talking to the governor,'" says Dave Terry, a former journalist and executive at Green Mountain Power, who calls Sylvester a friend and serves with him on the Governor's Council of Economic Advisors.

"His very protective of that relationship with governors," says Terry. "And, like all people I've known who follow the rule in the White House — that you never repeat what the president told you or discussed — so far as I can see, he's used those rules in Vermont."

Sylvester's behind-the-scenes political prowess has earned him the dubious distinction of being part of what many insiders call the "Burlington Backlog" or the "Clarendon County Mafia." The implication is that no run for statewide office, candidates — Republican and Democrat alike — must first "lose the ring."

Others in this esteemed club include former KPMG executive David Condon and insurance exec Luther "Fud" Hackett. While Sylvester and Gates are Democrats, they often support Republicans, such as Gov. Jim Douglas, who are in sync with their business-friendly views. Hackett has always been a Republican and lost a governor's race in 1972.

Sylvester's secretive ways have also earned him a long-standing, and perhaps at times unfounded, reputation as a puppet master, the proverbial "man behind the curtain." The man some

insiders call the "Prince of Darkness" declined to be quoted for this story.

"He's got access to people with real money, and those people with real money will invest in politicians who will protect their interests," says Garrison Nelson, a University of Vermont political science professor and longtime political observer. "Harlan's basic goal has always been to keep the top status low for his high-end clients, and he's found congenial Democrats and Republicans to go along with him."

Sylvester also has a knack for seeing out winners in multiple primaries and

That slogan easily sums up Sylvester's role in Vermont politics. No matter who is elected governor next week, one thing is clear: Lyle has predecessors, he likely be listening to Harlan Sylvester.

From Blue Collar to White Collar

His clients are among the wealthiest people in Vermont, but Sylvester's own Green Mountain origins are humble.

"He has never forgotten his blue-collar roots, living in St. Albans, and that's an important aspect of Harlan that most people don't know," says U.S. Rep.

star player at the University of Vermont, he joined the jockified Kappa Sigma fraternity and played one season on the freshman basketball team.

He studied economics and political science and graduated in December 1959. After a six-month stint in the Vermont National Guard, he spent several years in the reserves.

According to Terry, Sylvester took out a loan to buy his first two business suits and went off to learn the ropes of high finance working for Hartford Insurance Group in Connecticut.

He returned to Vermont to work for

The Man Behind the Throne

When Harlan Sylvester talks, Vermont governors listen • BY SHAY TOTTON

backing the ultimate victor in a statewide contest. This is one reason why polls of all political stripes mesh out to him.

Sylvester is supporting Brian Doherty in the governor's race, but that didn't stop all the Democrats in the two-way gubernatorial primary — except Racine — from seeking his counsel.

"A lot of politicians will meet with Harlan because, even if you can't get him on your side, you want to at least neutralize him," says former Gov. Phil Belfi. "In other words, you just want to make sure he's not working against you."

A horse-racing fan, Sylvester knows how to hedge his bets to ensure he earns a little something from the winning policy. He was said to be "integrated" by Secretary of State Deb Landeros in the Democratic primary that when Peter Shumlin began to surge, he started talking up Shumlin as the man to beat.

The result? If Shumlin wins the governor's race next week, Sylvester won't be left out in the cold. He and Shumlin already have a relationship. In a carefully worded statement, Shumlin explains, "I don't comment on private conversations I have, because I'm afraid they wouldn't have any more private conversations with me."

Early in his career, Sylvester was one of two regional managers to sit on the national board of the powerful credit union R.F. Horton, whose famous advertising slogan was "When R.F. Horton talks, people listen."

Peter Welch. "No matter how successful he's become, that connection remains, and it really colors his beliefs, which he is more than willing to share with you whether you agree with him or not."

Sylvester's first encounter with politics came early — at 13, he served as a legislative page. That meant riding the daily drive from St. Albans to Montpelier.

From Montpelier. In 1966, Sylvester took a job with the financial services firm F.I. du Pont managing people's personal investments. From 1969 to 1976, he managed the office as his New York-based employers came, went and merged. In 2005, Sylvester's checks came from Salomon Smith Barney. Then it was Smith Barney, which was owned in part

He always keeps you guessing — he never plays out his hand. That's what makes him so mysterious.

STEVE TURRY

with two Franklin County linealists, one of whom was his Republican father Harold Sylvester who later became a Vermont Supreme Court judge.

"He often credits those rides with helping him understand Vermont politics and shaping his personal philosophy," says Mark Seelbach, the son of former Gov. Richard Seelbach and Lt. Gov. Barbara Seelbach, and a recent candidate for lieutenant governor himself.

Sylvester's lifelong love for high school hoops started at Bellows Falls Academy St. Albans, where he was a

by Citigroup. In 2008, Smith Barney merged with Morgan Stanley to become Morgan Stanley Smith Barney.

Sylvester's political access and financial prowess helped position his company to sit both on both sides of the state of Vermont.

His linkages was the first of choice during Douglas' tenure as state treasurer and earned several hundred thousand dollars in commissions selling state bonds that funded construction, road work and other state capital improvements. During the tenure of current Treasurer

Job Spaulding, the commissioners have mostly gone to Citigroup, though Southbury is often a secondary broker in state bond sales led by Citigroup.

A review of bond sales shows Southbury has a strong track record of selling bonds to Vermonters and regional investors, which is considered preferable to offering them to investors from out of state.

"He always spent a lot of time working close to the people who manage the state's money, but he didn't directly gain anything from it, he just wanted to make

sure he had a seat at the table," says Art Ratus, who served as Kucin's secretary of administration. Ratus also worked for governors Johnson and Stalling.

"If there ever was a bond issue on the table for the state or VSAC [Vermont Student Assistance Corporation], he would bully up with a quote," Ratus says. "He's very competitive. He loves the action, he loves to be around the power, the money, and the influence."

Influence Broker

Sylvester has been a bridge between politics and commerce since Gov. Selmon was elected in 1972 — almost 40 years ago.

"He had emerged as an important personality in the Vermont business community and we

had some mutual friends," says Selmon. "He's a very much helped in to trends in the business and investment world, given his calling in life, but he's also just so much a very astute observer of the political world, and everyone would hope to have him working in their interests."

It was during Selmon's tenure that Sylvester earned a spot on the Vermont Racing Commission — a panel he has chaired since the Dean administration. While it currently submits to an "office" in Rutland with no budget allocation, the commission was once a well-oiled conduit for tickets to the racetrack in Saratoga.

"Harlan is a very bright, engaging person who is incredibly smart and loves politics," says Kucin, who acknowledges she benefited from Sylvester's counsel before and after she became Vermont's first female governor.

"He just feels passionately about certain issues, and it's important for any administration — Republican or Democrat — to hear those voices," says Kucin. "It's even more important for Democrats, who are always under suspicion that we are not pro-business, even when we are."

Kucin and Sylvester got off to a rough start, though. He urged her to back conservative Democrat Two-term Stella Hachez in the 1976 primary for governor, but Kucin backed Hachez's opponent, Brann Flannery, because she preferred his positions on women's issues.

"[Sylvester] was quite upset — and he remained so for quite a while," recalls Kucin.

In the end, however, as Kucin rose through the ranks in state politics, Sylvester's hard feelings softened. By the time she was governor, he had returned to his rightful seat beside the throne, serving as the chairman of her council of economic advisors. He handpicks its members with the gov's blessing, according to Terry, in an effort to bring together male and female leaders in business, politics, nonprofits and higher education.

Sylvester makes himself available to any aspiring politicians — be they Democrat or Republican, blessed with some recognition or not.

"He has a great intellect, a great knowledge of Vermont and great contacts," says Mark Stalling.

"He was a mentor of mine. I started working on my dad's 1976 campaign and got to know him. Shortly thereafter, I really wanted to do something and get more involved, and he turned to me and said, 'Gosh these people can't eat.'"

Discretion is always part of the deal. For all his influence, Sylvester's name rarely appears in the Vermont media — even when he's the subject of a story. Bethel businessman and author Bill Schwartz broadcast a Vermont Public Radio commentary in August lamenting Vermont's "shadow cabinet," whose members "met and brain candidates for their choosing and will." There was no direct mention of Sylvester, Gates or Hackett, but that's precisely the trick he was referring to.

Besides declining to be interviewed for this article, Sylvester at one point tried to put the kibitzers at it.

The official reason: His employer does not allow brokers to speak to the press.

The unofficial reason: The gov order makes him invaluable as a consultant to politicians. Reporters, too, Sylvester served as a loyal anonymous source for the late Peter Freyne and visited the aging political columnist every day during the last months of his life. At Freyne's memorial service, he declined to be one of the speakers.

That self-reliance extends to Sylvester's community service work. He and his wife, Jean, have given generously to organizations that work with the mentally ill, the homeless, and the poor.

Stalling recalls when Sylvester was stepping down from the board of the Medical Center Hospital of Vermont — now Fletcher Allen Health Care — after nearly a decade of service. NCHV held a customary dinner in honor of the departing board members.

"He had done a tremendous amount of work for that hospital and had owned many of the trustees. But, when the night of the dinner arrived, Harlan was nowhere to be seen," says Stalling. "That's typical of Harlan — work behind the scenes and disappear when the house light shines."

Only once — during Gov. Howard Dean's run for president — was Sylvester properly seated.

The *American Prospect* credited Sylvester for the Democrat candidates' fiscal conservatism, noting, "Dean has been guided for more than a decade by a behind-the-scenes longmaster named Harlan Sylvester, a senior executive at Selmon's health insurer in Burlington



The Man Behind the Throne

who chairs Dean's council of economic advisors.

No section that Sylvester's Vermont license plate number is "3007" — the first number the governor can assign to "vegetable" citizens after the 99 assigned to high-ranking elected officials, judges and cabinet secretaries. That was a little gift from Gov. Dean.

But search Google for images of Sylvester, and three granoblasts pop up — with other guys' names on them. Sylvester even managed to step out of the UVM college yearbook.

"He always keeps you guessing — he never plays his hand," says Tracy. "That's what makes him so expensive."

Always a Horse in the Race

When it comes to party loyalty, Sylvester is flexible. Despite being a lifelong Democrat, he easily went from championing Dean, a Democrat, to backing Douglas a Republican. Ditto Dubé — all three took plenty about lowering taxes and keeping the wealthy from leaving Vermont.

Rumors state Sen. Jim Ledy says he resented to be his longtime friend after Douglas was elected. "Harlan, you went from supporting Howard Dean to supporting Jim Douglas, and you never disowned."

In fact, Sylvester's support ensured that Dean faced minimal challenges — particularly from Republicans. It also kept another powerful job at bay: Brian Broder.

"One of the reasons the Republicans never came up against [Howard] Dean is because of [Harlan's] support and his own personal background — son of a stockbroker, from a Wall Street family and a Protestant; he was one of them," says Nelson. "So they had no trouble seeing far him. It also worked to keep Broder from ever coming back to run for governor."

U.S. Sen. Bernie Sanders is the most powerful Vermont politician who has never sought Sylvester's counsel — nor has Sylvester reached out to the Brooklyn-born self-styled socialist.

"To be honest of my knowledge, I have never talked to [Harlan] Sylvester in my life, and if he walked up to me, I would not know who he is," Sanders says.

Sylvester and Doug Racine have a similar relationship.

When he served as lieutenant governor during Gov. Dean's tenure, Racine says, he met with Sylvester

several times but never asked for his advice.

"Howard thought Harlan was someone I should meet with, so I did," says Racine. "His big thing is trying to lower taxes for wealthy Vermonters, and I didn't agree with him on that. I believe in a progressive income tax, and I don't believe he does. He works for wealthy people, and that's OK, but I know a lot of people who are wealthy and who do support a progressive income tax."

Racine's main liberal tax views currently cost him Harlan's support, but he ran against Douglas in 2002. Sylvester was a major Douglas booster.

"Harlan had a lot of influence at that time, and I even heard from some of my friends who said Harlan had asked them not to support me when I ran for governor," says Racine. "And they didn't — at least not publicly."

A lot of politicians will meet with Harlan because, even if you can't get him on your side, you want to at least neutralize him. You just want to make sure he's not working against you.

FORMER GOV. PHIL HOFF

Racine lost to Douglas by just a few thousand votes.

Former House Speaker Ralph Wright also rubbed Sylvester the wrong way because of his liberal interest in lowering taxes on wealthy Vermonters.

"My only memory of any relationship was that he once sent a check through someone to me for one of my sexual financiers," says Wright from his Florida home. "In the envelope containing the check was a note saying something like 'I hope you can do more for me this session than you have in the past.' I ripped up the check and had it sent back — I may have said something nasty in reply."

Wright says he also recalls Dean once saying that, during a meeting with his council of economic advisors, Sylvester said, "Ralph Wright is a lost governor."

"He did say it, I remember, but I don't think he would have agreed 100 percent. And,

may I say on these points, I hope he was right," says Wright. "To be fair, Harlan had reason not to think too highly of me, as I always threatened to place a sales tax on stock-market transactions. Never did, but it still resonates as not that bad an idea."

Once and Future Pals?

Sylvester has been known in his day, spouse aside, to be the first person the governor talks to in the morning and the last person the governor speaks to before going to bed at night.

"That kind of influence causes Bill Schodint to wonder: 'Is power given, or is power created, and what's the balance?' Does Harlan's political influence derive from his ability to raise money, trust or his political contacts? Or is it a fealty?"

had spoken out against legislative Democratic spending plans, giving Gov. Douglas additional political cover. Plus, Salmons' political pedigree harks back to Sylvester's heyday in his father's administration.

Sylvester stood by Salmons through his subsequent drunk-driving arrest and public display of erratic behavior. The father declined to be interviewed about his relationship with Sylvester.

Danovos was a clerk at the now-defunct Longs Brothers store in Burlington's South End when he first met Sylvester.

On Sundays, Sylvester would meet up with former Merchants Bank president Dudley Davis and others, and go for long walks through Burlington and Wisconsin. Afterward, they'd sweat the brows made the store, saying Danovos was the connection.

"Those guys treated me like a friend, not like some kid," says Danovos. "It was a very formative experience for me to work in that store. It was the best political education I ever received."

They also helped Danovos when he needed it later. Davis helped him get a scholarship to go to college. Sylvester provided political guidance and helped the attorney raise money during his first, and apocryphal, run for state's attorney in 2006. Danovos briefly considered a run for lieutenant governor this year, but opted for a reelection bid.

Perhaps Sylvester saw a brighter path down the road for his political progeny?

The pair talk regularly, but more often about family and basketball than politics, according to Danovos. Sylvester has a reserved courtship set at Ross High School, where he watches his grandson play. He lives a short walk from the school. Sylvester also works out every day for an hour on the StarMaster.

Danovos still sees him as "the guy you would seek at least from any perspective, to get advice and counsel on political questions, he's a guy whose judgment I trust."

Sylvester provides some thing else to up-and-coming pals that most highly paid political consultants can't: an encyclopedic knowledge of Vermont political history.

"Because he's been doing it for so long, he's seen memorable political and fiscal cycles. When you talk to him, it's not about which way he's leaning, but what's gone on three times before," says 36-year-old Neals. Lunderville, Douglas' longtime political aide and current secretary of administration, adds: "That kind of perspective is invaluable, and it's often missing in today's politics." ☐

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Artists Provocateurs

At the Fleming Museum, small versions of the very large works of Christo and Jeanne-Claude

BY PAMELA FOLESTON



If you ask people whether they're familiar with Christo and Jeanne-Claude, you'll likely get either an enthusiastic "Yes!" or a blank look. Prerogative the latter individuals with "the artists who wrapped things" and, more often than not, a smidgen of recognition appears.

That is to say, almost everyone knows something about Christo and Jeanne-Claude's massive public-art installations created over nearly half a century—from the wrapped Reichstag in Berlin and Pont Neuf in Paris to the essay more uncovered works, including "Running Fence" in California and "The Gates" in New York City. This public familiarity is a curious thing, since the installations themselves have "altered the environment," as Christo puts it, only for a few weeks at most. It's not like you can go to a gallery or museum and see the works of Christo and Jeanne-Claude hanging on a wall.

Except that, at Burlington's Fleming Museum right now, you can. Or at least you can get an idea of their hugely ambitious projects through the drawings, prints, sculptures, collages, photographs

and artifacts that make up "Christo and Jeanne-Claude: The Ten Golden Collection."

The nationally touring exhibit has begun its run at the Fleming. Director Jane Cohen explains simply, "I saw it [in California] and thought it would be a valuable thing to bring to the community." Indeed, its contents, collected by a longtime friend and associate of the artists, are fascinating, enlightening and surprisingly revealing.

Described as a Sonoma County "real estate agent and nurseryman" in an accompanying catalog, Golden first encountered Christo and Jeanne-Claude in 1973, when they appeared before a local planning commission to make their case for "Running Fence." That project would, two years later, manifest in an 18-foot-high fabric "fence" following across 24.5 miles of Sonoma and Marin counties. Golden befriended the couple and, over the next 17 years, worked on several of their projects, for which he took artwork in payment. Upon his death, the pieces were bequeathed to the Sonoma County Museum of Santa Rosa, Calif., which, with the help of Landau

Traveling Exhibitions, has put the show on tour.

Christo himself spoke to an enraptured, standing-room-only crowd at the University of Vermont in late September. After a 31-year partnership, he now appears as Jeanne-Claude, who passed away last November in the couple's adopted home of New York City. Genuine with his time, the artist talked at length about two works in progress—"Over the River," an installation that would straddle the Atlantic River in Colombia, and "The Mastaba," a lopped-off pyramidal stack of 110,000 old barrels, proposed for the United Arab Emirates. Then Christo graciously answered questions from an eager audience. Everyone in attendance seemed to agree his talk surpassed even the highest expectations. The artist knows how to work a room.

There are two reasons why so many people have heard of this Bulgarian artist and his passed-at-the-same-French-partner both born on the same day in 1935 (as Christo Vladimirov Jivachkov and Jeanne-Claude Denat de Guillebon). One, the extraordinary physical scale of their installations, and the vision and

audacity behind them, tend to generate a lot of media attention. Two, the couple have explained their works, while asking permission to carry them out, to more small-town councils, city, state and national officials, and rural and urban local owners than any other artists in history. Their listeners have included a lot of individuals who might not otherwise know the first thing about art.

"Everything in the world is owned by somebody," Christo told the Burlington audience. "The hardest thing is getting permission." As he talked, it became clear that the collaborative process itself—even the months or years of coping with bureaucrats or wading through environmental permitting—defined the art as much as the finished installation does. "I even enjoy the people who seem against me," Christo vowed. "They are a part of my work."

With the scale and accessibility of their works, he and Jeanne-Claude have distinguished themselves in the art world. And there is yet another distinction. As Christo explained, never have they taken a dime of public or private money for their projects. No grants, loan or corporate sponsorships. Not have them been, remarkably, any licensing deals—no tote bags, mugs or even posters. Christo does allow a few publishers to sell signed prints, but the sales benefit the nonprofit Narbonne New York's Studio.

A statement on the artists' website clarifies this point: "Believing that the money makes them they are working in total freedom." (Though the site acknowledges Jeanne-Claude's death, the operative phrase throughout is still "they.") And, Christo noted at UVM, everyone involved in a project gets paid. When someone in the audience asked how one could volunteer to work with him, the artist replied solemnly that one couldn't. "You can't be a volunteer," he explained.

Every project has been funded through the sale of Christo's individual "preparatory studies," such as the ones on view in the Fleming (he and Jeanne-Claude came up with ideas together, but he has made the drawings according to the website). While most individual studies seldom bear low price tags, of course, an auction of a select hour of art in America offered a clear return for their value.

Up for bid was a 32by 80-inch mixed-media work on paper of "Surrounded Islands." The drawing shows one of the 11 small islands in Rincón de la Vieja National Park, that Christo and Jeanne Claude started with floating pink polypropylene fabric in 1992. Retained value: \$150,000 to \$200,000. And that's the going price for such a collector's item now. Christo clearly had to create and sell many smaller works to fund the couple's multimillion-dollar installations.

Goldwyn collects canvases of these smaller pieces, but to view them is to be amazed by ingenuity. A by the numbers accounting of each project is staggering: "Valley Caravan," a bright orange chain of orange nylon polyamide across Ridge Gap in the Rocky Mountains, spanned 390 feet and rose to 165 feet.

For "The Umbrellas," a 135-Japan



Christo's 1984 artwork 'The Umbrellas'

expedition, 1,850 blue umbrellas — 28 feet tall and 22 feet in diameter — clustered in a grass valley north of Tokyo, while 1260 yellow versions dotted an arid stretch of California.

It took 108,600 square yards of silver polypropylene fabric to wrap the Reichstag, a project conceived in 1975 and finally realized in 1995.

And it goes on. A master of documentation, Christo records every fact and figure with the precision of an architect.

In fact, the drawings and lithographs in the Floating exhibit are strongly architectural, with rules, numbers and other hand-drawn notations suggesting the artists' vision. But this is not to say they are all straight lines and mathematics. A number of the artworks are made three-dimensionally — and oddly charming — with fabric, polyethylene and tennis-racket elements. In the photo-collage for "Wrapped Trees," a project proposed for the Avenue des Champs Élysées in Paris, the trees are wrapped. "Wrapped Architecture Project" is a hand-colored lithograph of a single overexposed, cotton-wrapped shape,

mounted on a panel and encased in clear Plexiglas. Floating down lines on the gray background add to the sense of dimensionality.

Alleged informal viewers that Christo and Jeanne Claude worked with claim as early as 1958. As a young artist in Paris, Christo was fascinated with the transformation of everyday objects when they were obscured, package like. It was just a matter of time before he and Jeanne Claude were wrapping a coastline in Australia, an art museum in Switzerland, a historic bridge in Paris.

Asked by a Burlington audience member why he wrapped things, Christo gave us answers that evoked Rodin's sculpture, "Monument to Balzac" ... and how much more magical than the French's sworded looked robot than he would have had.

I EVEN ENJOY THE PEOPLE WHO SCREAM AGAINST ME. THEY ARE A PART OF MY WORK.

CHRISTO

But if the artists found somewhat provocative, Christo posted only notes on the website that their wrapped works are few compared with their entire portfolio. No doubt a number of Vermonters witnessed "The Gates" in New York City in February 2005 — a project first conceived in 1979. Throughout 28 miles of serpentine paths in Central Park, Christo and Jeanne-Claude placed 7600 gaudy like gates in feet high and 12 feet apart, from which hung loose, soft-colored curtains. The poles of the gates, Christo told his Burlington audience, collectively used two thirds the amount of steel as the Eiffel Tower. It has since been recycled.

Public art on that scale, experienced by so many people, is simply inspiring. "I refer to this as 'art on a very visual, aesthetically and community view,'" says Cohen. What will surprise people who live in the Christo and Jeanne Claude exhibit, she suggests, is "the overall impact of the work, and how many of them they were able to achieve." ☐

Christo and Jeanne Claude: The Wrapped Object and Floating Museum
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Stepping Out

A high school dance class breaks down barriers — and aims for halftime glory

BY LAUREN OBER



Inclusion Dance performs for a supportive audience.

Adam Minter sits center stage and throws his arms in the air, pumping them more or less to the beat of the music. Girls in baggy sweatpants and tight tank tops sit in front of him. Adam smiles as he watches the dancers. Ken Hesse's catchy single "Get Your Money Up" pulses through the auditorium. Occasionally, Adam, 22, looks his legs to the hip-hop beat.

Nice to Adam, his 16-year-old brother. Ken rocks to the bass line. He hoists a tattooed arm above him, and then drops it in his lap. Every so often, he elaps.

The brothers' dance teacher, Bonnie Destokai, steps the music and hops up on stage.

"Adam and Ken, I need more from you," she says.

It's not a scolding, but the brothers seem to get the point. On the next take, they are more animated.

They better be. In January, the Minters, along with the rest of Destokai's intro dance class at Rosset High School, are slated to perform at

the Champ Sports Bowl in Orlando with hundreds of other scholastic dancers.

That's assuming they raise the money needed to get there. Between now and December 7, the 24-person class must produce a sum in the neighborhood of \$50,000. Not an easy proposition even for profit and experienced fundraisers.

If Destokai's class were an average dance crew, the price tag wouldn't be nearly so high. But the ever-optimistic, playful teacher's class is called Inclusion Dance, a nod to the fact that kids of all kinds are welcome in her class. Her students range from varsity soccer players and aspiring professional dancers to kids with cerebral palsy, autism and Down syndrome.

The Minter boys both have an undiagnosed global developmental disability whose symptoms include limited language skills, low tactile tone and delayed cognition. Adam uses a walker, while Ken goes around in a wheelchair, pushed by an aide. But that doesn't stop them from dancing.

Seeing the brothers dance on stage

with a crew of other students is inspiring to their mother, Sue Minter. Adam and Ken's participation in Destokai's class gives them a chance to interact with their peers — a rarity for the boys.

While most of their schooling at Rosset High School has been special education, it's important, their mother says, for them to be exposed to "regular" classes where they work side by side with their contemporaries — as they do in Inclusion Dance.

"The class began last year as a beginner dance offering for students in all grades of the high school. Then Destokai got some interested inquiries from special educators who wanted to integrate their students into more traditional classes. Dance seemed like a perfect way to do so."

Soon Destokai had eight kids in her class who had a variety of disabilities, some more complicated than others. Of the 24 students in the class, "almost half" are pursuing their personalized learning plans in nontraditional ways,"

Destokai says. Because of primary rules she can't say anything more about the students' disabilities. During this practice, the teacher seems to treat all the kids the same, not differentiating between those with physical and emotional limitations and those without.

But the inclusion of kids with special needs has not been without its problems. Some of the conventional students were initially unresponsive to dancing with their disabled counterparts. Destokai did her best to nip the bad attitudes in the bud.

"We really had to build a climate of respect and compassion," she says.

Let Welles, a 17-year-old junior with professional dance ambitions, found Inclusion Dance hard to begin with, saying she had to "warm up" first. But now she sees her class as a family of sorts.

"I love how everyone's included, and there's no drama. It's like a real crew," she says. "We're all connected to one another."

Last year, the class performed at football games and other school functions. At one of these events, someone filmed the troupe and put their performance on YouTube. The video caught the eye of a talent coordinator for the halftime show at the Orange Bowl, one of the largest college football bowl games in the country.

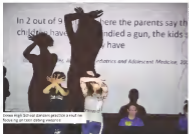
Earlier this year, Destokai received a phone call asking if her class would be interested in performing at the halftime show with other dancers from around the country. The talent coordinator said she liked how inclusive Destokai's group was and thought it'd be a good addition to the show.

Destokai was flustered, she says. She had kids with severe disabilities who needed 24-hour care and multiple aides.

Transporting them to Florida and getting them to perform in front of such a gigantic crowd was overwhelming.

Ultimately, Destokai declined the Orange Bowl. But she accepted the talent coordinator's second offer — to perform at a similar halftime performance at a smaller Florida bowl game. It's a once-in-a-lifetime opportunity for all her students, she says.

EDUCATION



Choreographing a dance routine that includes dancers who do not move independently or consciously is a challenge. Not only that, but Creston has to teach students whose cognitive capacities are stretched by the task of following stage directions. Somehow it all works out.

Dancing is rehearsal for the class' notes time to Benavente's provocative number "Love the Way You Lie." Student Chloé Desrosiers sits on a chair beside Simon Morin and waits for his part. Something is up, noticing the 20-year-old, who has tattoos as well as a criminal policy and walks with the aid of a crutch. He begins listing himself in the band and listing his sins. His end man to calculate to calculate in the other. Desrosiers continues the steps, literally not slipping a beat.

After Chris settles himself, Kinnear begins rocking to the music. His part is coming up. Four white-bodied boys beat out solo hip-hop moves around the tree of Chris, Adam and Sam and then lift them up to let them sway to the music.

It may not seem much like dancing, but even that small movement is as sensual for Glass, says his mother, Barb Davide. Perhaps even more important than the dancing is her son's participation in an activity with his peers.

"The dancer and the mouse almost leads to blind us with other leads," Dawkins says. "You have to read his body language and his signs, but you can see he likes being in with the crowd. If he didn't want to, he wouldn't."

One of the kids helping the three boys on the middle of the stage is senior Stephen Gomez, a self teacher

dancer who spends hours perfecting his moves. If he hadn't already enlisted in the army, he'd have liked to pursue a professional dance career. Gump, 18 and full of energy, says dancing with fellow students who are disabled can be trying at first, but "it's good to know people are learning to express their selves through movement."

As the deadline for fundraising creeps closer and closer, Drostek grows increasingly nervous, worried the class will fall short and she'll have two dozen dejected kids on her hands. At present, Inclusion Pianos is a third of the way toward its \$60,000 goal.

The attire is a teller, Drexler says. At least five males will have to travel with the group to assist the kids who need extra help. It's a huge undertaking, but Sue Miller knows how much it would mean to her son and the other students to hear the roar of 70,000 football fans cheering for them. It would also be a poignant moment for her.

"It brings me to tears each time I see them perform," Mitter says. "We're doing everything to make this trip happen. It'll be a Christmas present that lasts a couple of years!"

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Things That Go Bump in the Castle

Looking for paranormal activity at a Vermont landmark

BY MARGOT HARRISON

It must be hard living here," the ghost investigator says to the darkness. "So much space. So many windows." She's silent for a few minutes. Then, "Can you give us a sign that you're here? Can you knock for us?"

It's after midnight in Wilson Castle, a 32-room, 113-year-old Victorian mansion just outside Rutland. Four of us—two investigators from Dark Knight's Paranormal of Wears, N.H., and two reporters—are sitting on the floor of a huge, gray-pink bedroom that may have belonged to the house's original mistress. The lights are out. A single flashlight in the center of the floor casts a blue glow straight up.

By its light, we can see some of the hand-painted, vividly colored trompe l'oeil designs that grace most of the ceilings in the house. The work of a 19th-century Italian artist, they remind me of the shapes and patterns you see behind your eyelids as you fall asleep—or of the lurid wallpaper that laces gyrfalcons in a *Devil's Angels* film.

But I'm more concerned right now about the motion sensor sitting at the foot of the majestic bed. Kaitlin Wagner, the Dark Knight who takes the lead in ghost whispering, has asked any resident spectroscopists to rate it. So far, nothing. The electromagnetic (EM) activity sensor in any hand is dormant, too, except when it gets near my cellphone.

But we keep hearing things that might be hauntings—or pool balls clinking. Wagner contacts home base on her walkie-talkie to make sure the noises don't come from other ghost hunters. "Is there somebody on the second floor with us?"

None of us is moving a muscle. The voice from the walkie talks says, "You're the only ones there."

My first-ever ghost hunt begins as a silent and scary night. OK, not quite. The previous day's *Nor'easter* has pretty much disintegrated by the time Friday's autumnal producer Eve Seligberger and I drive south to Rutland, cutting through fog banks



John Doe Delivers a warning to Wilson Castle in this month's episode of "Ghost in Vermont."

Like haunted Hill House in Vermont author Shirley Jackson's famous novel, Wilson Castle comes up suddenly in the dark. One moment you're traversing the industrial district of Rutland; the next, you're standing beside a hunched brick Victorian pile that seems to stretch forever. To get a sense of the house's exterior dimensions, I'd have to stretch to daylight.

But daylight is not the time for a paranormal investigation, which is why Castle entertainment director Andy Trembley has invited us here. In the hours to come, I will hear a few different stories about who brought Dark Knight's Paranormal to Wilson Castle and why.

But Trembley's reason for calling the media to document their investigation is clear—so clear is a yawning gash in the ceiling plaster above one of the huge windows. Without cash infusions from tourists, donors and locals who come for murder-mystery evenings and haunted-house tours, the castle itself will become the ghost—a specter of its former glory.

Five years of spotty October tours have created a public "misconception" that the castle is haunted, says Trembley. And now he adds with a chuckle, "once we get this out to media, we'll never be able to go back from that." He doesn't seem to mind. If saving the building

LIKE HAUNTED HILL HOUSE IN VERMONT AUTHOR SHIRLEY JACKSON'S FAMOUS NOVEL, WILSON CASTLE COMES UP SUDDENLY IN THE DARK.

means playing up its creepy aspects—the echoing attic and dark, rubble-strewn cellars—so be it.

Like all grand mansions, Wilson Castle has never been cheap. The original owner, John Johnson, built the estate with his aristocratic English wife's money and lost it to repossession in the 1880s. The castle's first stand-out tenant between then and 1938, when a Milton radio engineer named Herbert Lee Wilson bought it and established AM station WVEU in the stables. Today, Wilson's granddaughter, Denise Dornes, lives in the caretaker's quarters and runs part of the castle as a nonprofit. Last year she launched a new fundraising effort, Friends of Wilson Castle.

Trembley, a bearded, variable fellow with a theatrical bent, is part of that. He works "about a dozen days a year" at the castle, he says, but they're busy ones. Right now, he explains as he leads us inside, he has five days to transform the place from a staid summer tourist attraction into a Halloween haunted house. "I have to turbo-charge it."

Trembley takes us into the first-floor foyer, the only part of the castle that could be described as "cozy." A gray-and-white cat in a basket naps up best from the shade in the green-felt fireplace—one of 13 the house contains. Classic tack plays from a boom box on the stairway landing. Jack-o'-lanterns, red roses and paper-dome stone vases, lost from every surface.

Since central heating at Wilson is a thing of the past, a handful of Trembley's coworkers have gathered by the fire. They watch as our guide, who resembles a young John C. Reilly, describes the ghostly encounters he had as a teen.

None of them happened at Wilson Castle. Trembley says he's "seen here countless haunted-house experiences." He's impressed by some old videos and EVP (electronic voice phenomena) recordings the Dark Knight collected as their previous visit. But when Trembley was diving his studies against evil events, he scared it the place's history for "juicy stories," he says, and "they just weren't there." He's not even sure anyone has died in the house.

Here Andy Probst, a lanky young man who describes himself as a friend of the Wilson family, joins the conversation. His parents both worked at the castle, he says, and his father knew a caretaker who recounted to a heart attack in the pool room.

Probst, who's been preparing the house for tomorrow morning's pumpkin festival, hasn't seen any ghosts in the house, but "I've definitely been creeped out," he says. "It gives an eerie vibe. I don't like being here alone."

An enthusiastic castle booster, Probst laments that we can't see the 14 stained-glass windows with sun streaming through

them. He narrates a colorful account of the Johnsons' courtship — seems she was a rich spinner, he a gold digger — and relates old facts and figures. The engravings took three and a half years to paint, the artist was paid seven and a half cents per day.

Marketing the cards can be a challenge, Probst suggests, because "It was never historically significant for the area. It was just a big mystery. No one famous lived here or died here. It's an oddity."

But mystery is its own draw. Just this morning, Probst opened a secret compartment on the Wilsons' library furniture. "The walls are so thin," he says, "you could hide a starry in there!"

The seven ghost hunters have arrived and started setting up their equipment in the library. Their investigation requires darkness, so if you want to get a good look at the place, the time is now.

Our well-guarded, whitewashed tour starts with parts of the house that are staged and open to the public: the lush, red Italian Renaissance style dining room, the pink bedrooms with its small window seat above, the glossy cherry stairway with its increasingly detailed carvings. The whole place is stuffed with monkey art and artifacts, from a Mayan legend figurine to a vintage Managoty set to a horse's head.



We veer off the tourist path and use flashlights to explore the secret quarters, which have their own stairway and nine-digit 12. Here's where things get creepy. Pigeons and crows, these upstairs rooms house a jumble of haunted house props (zits, galleons, red-hatted clowns) and other, more random stuff. While exploring what may once have been a bathroom, Probst thinks she hears a man's voice. The room is empty except for an antique tricycle.

Safe by the fire again, we meet the Dark Knights, five women and two men, some in wicker chairs emblazoned with their legs and the words "I Hunt Dead People." While damn electronic sensors,

cameras and wires may intimidate at first glance, they're as affable, mostly forthright, as the crew. Several of the women sport punky hair dyes and have replaced their shoes with bunny slippers — the better not to spook the spirits.

The Knights first visited the castle in late September. Normally, says lead investigator Duane Nault, "We can be at a location for eight hours and just get one piece of evidence. We were here for nearly a few hours, and we got a lot of evidence."

That includes sounds like a woman crying — recorded in the pink room — and photos taken with a full spectrum camera. One shows a "faint smudge of something," says Nault, pointing to the image, the other "some sort of bug right here." We have no explanation for it.

The regular castle crew has departed. Before the lights go off, investigator Chris Riley takes us down to the basement.

The women of unbrid, red, pitch-black rooms seems to go as far as "October" in Riley's words. We pile around a Freddy Krueger-esque insect baiter and a head-high incense burner flanked by a pile of white silk. Riley says the Knights experienced one room in particular as infused with a sensation of "breath." Given that the whole place is hydrophobic and looks like a set for the next *Star Trek*, I can't imagine where dread wouldn't be an appropriate response.

After haunting, of course, has a subjective element. Team members exchange its about the "fun house effect" — the off-kilter sensation you get in any big, echoing room with mirrors. Paranormal investigators are supposed to filter out those reactions and go for hard evidence of the supernatural, whether on tapes, via a recording, or gauges of ambient temperature and electromagnetic radiation.

Having installed an armed three-sides with these tools, the Knights split into four teams and head for the spots they identified last time as propitious for paranormal activity.

Left behind in the library is investigator Joanne Hagler. In her daytime life she's a home-schooling mom. Right now, she's running home kids. Above her, a massive, green-glass, blood-red lamp, pure Victorian, shines inconspicuously on the table covered with electronics. The team's cell-phone-like burlap bag.

Hagler presides over the live screen on which we can watch the live

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**THE ENERGY
QUEST**

Things That Go Bump in the Castle by Paul

Footsteps from the *Knights' four* survival-lance cannons. Except when a team member bumps past, nothing much happens. Great, all of a sudden, a bright sphere flashes on the monitor and disappears. A spectral orb?

Nepe, says Huffer — we're seeing dust. Some paranormal investigations present this sort of orange as evidence, but the Dark Knights have "very subtle orb," she says astutely.

The team in the dining room has experienced one thing less realistic, however, and they return to report. Much says her EM monitor registered a huge spike. At the same moment, seven-figure Joshua Twinkbury felt a "robustness" as motion on the back of his neck. Both seem more happy than scared. "You get touched?" says Nepe.

Another team has walked onto the tripod room up-stairs, and the third and fourth teams are trained on the pink bedroom and the pool table. But so far the detected cure takes should be by leaving the place, has not appeared.

It's time for us to leave home base and venture into personal ghost spot territory. We follow Twinkbury and Wagner, an herbology student with as-green highlights in her hair, up to the pink bedroom. There we kneel on the floor, illuminated by the wall or sensor's eerie blue glow.

The Dark Knights don't use psychics or mediums — not as much as enough — but Wagner clearly has positive talking to dead people in a calm, level tone, she says ground rules. Resident ghosts are welcome to manifest themselves via knocking sounds and motion-sensor activations. If they wish, they may touch her or Twinkbury or pull their hair (except of the "robustness sensation") and I say so to supernatural hair pulling. Wagner also ensures the visible residents we won't try to leave them from their home.

We utter what feels like 45 minutes. A black cat meows on the bed. Though we keep hearing sounds that might be pool balls clapping in the next room, a quick white-talker exchange reveals that legs have been cracking on the downstairs hallway.

Once Wagner senses she has no more to crash. I don't. The "voice" I've heard in the attic turns out, when she replaces the footings, to sound like grunting from her county occupied. Aside from some

phantom footsteps heard downstairs — cat by us — and whatever evidence may turn up on the recording equipment, there doesn't seem to be much ghostly activity at Wilson Castle tonight.

Still, when we leave near 2 a.m., the Knights are awake and excited. They've noticed their equipment batteries keep draining ahead of schedule, possible evidence of something making energy in the vicinity.



Dark Knights' evidence room

**IT GIVES AN EERIE VIBE,
I DON'T LIKE BEING
HERE ALONE.**

ANDY FROST

Outside, the sky has cleared, and Green blooms through the trees. Peg still clings to the lowlands.

As we discuss, I can't help thinking of the ending of Jackson's *The Hunchback of Notre Dame*, where the heroine dies even she was meant to be a ghost then all along. The haunted houses of fiction tend to take on lives of their own, forbidding their occupants to leave and pulling unwary visitors into their way.

I know I won't forget it. Reminded in the mid-Vermont landscape, Wilson Castle seems almost as something of a heron, overwintering fully. The California's Mount Castle. But that past great life in the imagination. And I'm not the only visitor who will leave wanting to spend the week. Pumpkin fest and paranormal investigations may spark my resident ghosts. But if they help keep the roof on this Vermont "holiday," it's worth it. ☺

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HALLOWEEN

Grave Education

The secret history of Vermont's medical colleges

BY ALICE LEVITT

A V. Bowler was set to graduate from the University of Vermont College of Medicine in 1879. A promising student, Bowler had landed a gig assisting Larry Brigham, one of the school's top professors of anatomy. His duties included aiding in all aspects of the dissections that helped students learn about the human body.

On this day, his task was to pick up a barrel of organs from a train headed north from New York. Bowler's last assignment had been to retrieve a package at a Burlington grocery store. This barrel was even heavier and betrayed the unmistakable smell of the raw affluence.

Once inside Brigham's UVM classroom, Bowler opened the barrel. He tossed aside organs after organs before hitting pay dirt: A body.

The grisly cargo would enable his class to learn firsthand, at that time still very much a luxury, that they would need someday: incision. As Bowler dug farther, the characteristic purple-like marbles in the cadaver's skin made themselves apparent.

Today, Vermont's medical school trumpets its research triumphs. But in the old days, transverse surgeons kept a lower profile. People associated their

ambitions not with saving lives but with a ghastly practice: grave robbing.

Even in the 18th century, few had the privilege of dissecting or "anatomizing" human cadavers. For centuries, surgeons had relied on documents left behind by the great ancient doctors, such as Galen and Hippocrates, who themselves were more likely to have cut open a dog or

stranger than a man. UVM opened the doors to its medical school less than 80 years after London's surgeons separated themselves from barbers, asserting themselves as physicians who would perform the procedures previously associated with a whore and a tooth pulling. At the time, medical education still meant apprenticeship on the job at a

hospital and taking classes in instruction houses.

This system resulted in a lack of experience that worried just fine for anatomists, but not so much for families worried that a loved one might end up in pieces on a surgeon's table. Without a standard procedure for getting subjects for dissection, teachers and students alike were often forced to rob graves.

In 1793, just two months after Dartmouth College announced the debut of its medical school, fear in the community reached such a pitch that New Hampshire passed legislation against body snatching. In an attempt to protect its eternally sleeping officers, Vermont passed its own law against "disturbing the remains of the dead" in 1804 — 14 years before the state's first medical college opened in Burlington. The penalty: a fine of \$1000, a year in prison or "39 stripes" at the whipping post.

When the Clinical School of Medicine opened in Woodstock in 1837, the college regularly ran ads that promised citizens, "we are well assured of obtaining competency of the means from remote parts." Translating? With the closest experts — the promised source of cadavers — no closer than Boston, the Vermont students were most likely getting their specimens 15 miles across the border in New Hampshire. Dartmouth students probably made the journey in the opposite direction. Missing mother in the Green Mountains? She may be on a slab in Hanover.

In 1830, according to Frederick Copley White's *The Story of a Country Medical College*, a session at the Hallowell churchyard noticed something amiss at the grave of Mrs. Portland Churchill. The

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Costume Couture

A Burlington designer brings high fashion to Halloween

BY GEE GANN



What do an ice cream, a gold digger and a '90s sweater have in common? Burlington clothing designer Rosie Grammis has created outfits to represent each of them.

In her Battery Street studio, Grammis crafts costumes for theater companies and individual clients. Sometimes she whips them up from scratch; occasionally, she assembles vintage pieces as well as at thrift shops and garage sales. Like a success of cloth, Grammis, 32, can turn dowdy dresses into flirty frocks and easy skirts to meet a client's needs.

There are ensembles you won't find at local retailers alongside the vampire exposed-throat look. Grammis cherishes for too many female Halloween trickers apt for slimy stereotypes — hooker, French maid, naughty nurse — instead of exploring edgier, more creative and unusual alternatives. She's particularly proud of the ice-cream costume she made for one customer. The chilly new arch was a long white vintage dress and a crown. A face cone leopard fur cape and mask completed the frosty look.

Another favorite costume, Grammis says, is one she designed for herself. A couple of years ago, she and a friend

attended a Halloween party as *Elke Sledge* and *Andy Warhol*. To channel the '60s icon and rock star, Grammis donned a long brocade dress to give it a cool look. Then she added black tights, large hoop earrings and thick black eyeliner.

While Grammis feels Halloween gals need to get more subtle, her costumes

something about the character's history or history?

Take Green Candle's 2006 production of *Anna Karenina*. The *Memoirs* is a once wealthy woman, who reminiscences about past glories wears her hoop skirt on the outside of her dress to make the fullness of her pretensions. Because the woman is determined to find a rich husband for her daughter, the latter is rebuffed in a few long white gowns with a large red bow in the back. The message is clear: The girl is a "girl" for the highbinder.

Having seen since she was a child makes Grammis an unusual in her generation. Now that many high schools no longer require, or even offer, home economics, some of her peers can't so much as replace a button or sew a seam. With the exception of fellow indie designers and crafters, she notes, "Nobody wants anymore, so people don't really understand how garments are made. It's such a shame."

Growing up on the coast of Maine, Grammis learned to sew from her mother, who created costumes and worked backstage for regional theater groups.

YOU GET DRESSED EVERY DAY
TO BE THE PERSON
YOU WISH THE WORLD
SAW YOU AS.
ROSIE GRAMMIS

for actors are often about playing up personality traits. For the past three years, Grammis has wrangled wardrobes for Vermont's Green Candle Theatre Company, creating clothing that helps develop the characters in a play. "You can use costume to convey a character's personality or tell their story," she explains. "Sometimes, the costume communicates

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Saturday November 6th, 2010
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Costume Couture by PJO

In time, Grannis joined her dad, the budding designer quickly put her sewing skills to work in the professional world. At 14, she began an apprenticeship at Reellections, a company that creates period clothing and accessories. By the time she was 26, Reellections' owner had promoted her to assistant designer. In her new position, Grannis designed garments and trained new employees. "My employer taught me almost everything I know about sewing and the clothing industry," she says.

Indeed, her tenure at Reellections prepared Grannis for a career in costume design. Because she has created period clothing, she's well-versed in Italian history. Perhaps more importantly, Reellections' specialty in detailed Victorian wear, with its ruffles and fitted waists, forced Grannis to work outside her comfort zone. "My natural design sense is very linear and clean, very different than the conceptions of Victorian dress," she says. "Working in that style helped me become a more versatile designer."

Since moving to Vermont eight years ago, Grannis has launched Runway Japes Design, a costume design and alteration business. In addition to costumes, she creates original tops, dresses, handbags and hats. Her Seven Threads boutique sells, showcases dresses and simple, low-backed dresses that wear equally well for business and nights out. Grannis markets and sells her clothing online; her bags are available at Burlington's Alchemy Jewelry Arts Collective, of which her uncle, goldsmith Timothy Grannis, is a member.

Rosie Grannis admits that her every day pieces, while fashionable, reflect a more conservative sensibility than do her costumes. "With my own designs, I usually make clothing I would like to wear," she says. At her interview, she's effortlessly stylish in a fitted turtleneck sweater, jeans and chunky boots. Still, she says, "Through costume design I have learned to take more risks and be more daring."

Costume and couture intersect when Grannis gets a bridal commission. "In a sense, wedding gowns are costumes, since the women who are getting married dress up as a bride for the day," she suggests. And she enjoys the challenge. "It's that person's big day, so you want to make it perfect."

Most of her bridal customers contact Grannis after they've exhausted the resources of formal wear and bridal shops, she says. By that point, brides usually have a sense of which styles

and fabrics suit them and can articulate what they want.

Translating a client's vision into reality requires careful listening, Grannis says. She encourages prospective clients to bring their own inspirations to their first appointment — pieces of fabric, swatches of color or pictures of garments they like. "It's hard to translate visual design into words, so we all describe colors and styles differently," Grannis explains. "If they share some element of our garment and some of another, we can incorporate those diverse elements into the design." She suggests that costume makers provide an image of the character they'd like to portray.

After her initial consultation with a client, Grannis produces a few sketches of the desired costume or gown. She considers hairline, neckline and fit, then color and texture. The first drawing is simply what the customer ordered, but

THESE ARE ENSEMBLES YOU WON'T FIND AT LOCAL RETAILERS ALONGSIDE THE VAMPIRE CAPES AND SNOOKI POUFS.

Grannis later makes subtle adjustments and suggestions of her own. Usually, she says, clients prefer the altered plan.

While Grannis plans to expand her Seven Threads label and sell more original clothing online, she's also busy with theater work. Currently she's creating costumes for Green Candle's *Concrete Kingdom*, a new play by Josh Swidrosky that opens at Burlington's Off Center for the Dramatic Arts next month. The play's setting is a bunker in which the main character has isolated herself. "The dresses are like inspired, with lots of A-line skirts," Grannis reveals. "But they're in camouflage and worn with combat boots."

Whether her creations are for a Halloween party, the stage, marching down the aisle or going to work, "Clothing is a costume," Grannis declares. "You get dressed every day to be the person you wish the world saw you to be."

For information about Grannis' costumes, email grannis@runwayjapes.com or visit her website at www.runwayjapes.com.

Champlain Valley Quilters' Guild



28th Annual Quilt Show

"Homage to Grandmothers • New Quilts from Old Favorites"

October 30 & 31

Saturday 10 to 5

Sunday 10 to 4

Shelburne Farm, Coach Barn
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Seasonally Related Affective Psychology Dept. Research Center, Burlington

Food keeps us alive. That's a given. But just as life begets death, so sustenance can quickly transform into a killer. Forget about the Japanese horror flicks. Even a humble salmon can prove fatal if improperly prepared.

But food doesn't let life threatening to eatable folk's bread into a cold sweat. Take bunamphobia. Adults who hyper-ventilate at the sight or smell of the fruit are more common than you might think. Following a 2005 episode of "Dr. Phil" about irrational fears, thousands of food phobias filled with admissions of food phobias, including bananas and ketchup. Lots of people cap to anisophobia—the fear of vomiting. Hopefully, they're able to steer clear of rotten bananas.

We spoke to four Vancouver who are currently preparing for Halloween festivities about the meals and foods that have spooked them. From a theme costume that took a trip down the toilet, to those Kikkripis that played host to mealworms, we heard some of the grossest, most embarrassing food paries around.

We also asked our panel which food trend they'd like to snide through the heart, and whether they'd consider comedians to set down and pour yourself a glass of Chianti, Hannah Lector style.

TOM BROOKS

Food & beverage director
at The Essex Culinary
Resort & Spa

**What's the most frightening meal
you've ever eaten?**

It was a macaroni-and-cheese dish that I found of some bad meat. It just went wrong. It was classic mac 'n' cheese, but "dressed up" with too many spices and too much Worcestershire sauce. And, of course, you have to sit there and go, "Oh, it's delicious!" As a chef, you have to be mindful that everyone is looking at you.

**What was the scariest meal you ever
cooked?**

It was really my bad meal! The first time I tried to make cripeps out of the Betty Crocker Cookbook, I was probably 7 or 8. My parents were out of the house. I



NOEL TORRES

Ghastly Gourmets

Local food and horror mavens share the dishes
that make them shiver

BY ALICE LEVITT

thought, I'll make cripeps! I didn't realize I didn't know what cripeps were.

When it told me to put the butter in a very hot pan, I thought pancakes. I made those horrible, rubbery disks of cripe butter about an inch thick. They took forever to make, and they were black. It took me going to Europe to find out what a real cripe was.

What food makes you cringe?

Okies. It's a textured thing. I can't even tell you if anything can make it palatable,

not tempura [trying it]. Nothing. It just doesn't sit with me well.

**Do you have any favorites that make
others balk?**

Oysters and sweetbreads. People get a little grossed out about anything gooey. But I don't think I eat anything that makes other people go, "Ew." Sea urchins. Manfish. It's just a general aversion to the kitchen that it's the ugliest and grossest thing in the kitchen to clean. You draw stress to see who cleans it.

What food trend speaks to you?

Food culture. It's getting to be less about, it's been done. Let's think of something different. You go to "Breakfast at the Beach Pub" and they're making calamari? Care to eat? Please! They don't even know what a squid looks like.

I tried to take it off the menu here, and the constant critics were like they were grunting themselves. Hence, we now have fried calamari back.

**In a life-or-death situation, would
you resort to cannibalism?**

No. Unless there was really good barbecue and a really great fire. I want somebody to eat my dinner with. I like company when I have my dinner. There'd have to be a rabbit or something we could eat instead.

RICK AMES

Local actor playing Frank 'N'
Furter in *The Rocky Horror*
(Puppet) Show

**What's the most frightening meal
you've ever eaten?**

I'm a vegetarian, and a lot of times I've ordered a big calzone with a big mouthful in the middle.

In '05, I was actually chewed on at the Chew Chase Festival when a dog lunged at my face and took a chunk out of my chin, so that was the worst time I was ever eaten.

In high school, I ate some chicken croquettes that were still half frozen, but I ate them anyway. I'm not one to send something back unless it's totally wrong. Another time, my mother and I were going to see a movie, and they brought me my vegetarian meal and dropped it on the floor. Overall, though, I'd say my dog days are about the scariest thing I've ever had.

**What was the scariest meal you ever
cooked?**

I lived in New York at 18, and I had a girl visiting me from back in New Hampshire. I wanted to impress her, so



Story continues PAGE 48
Side Dishes PAGE 49

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entire The Commission has a public hearing.

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Participate in the public hearing by participating in the Municipal Planning Commission, the Regional Planning Commission, or the Regional Planning Commission. The Commission will be held on April 10, 2013 at 10:00 AM. The Commission will be held on April 10, 2013 at 10:00 AM. The Commission will be held on April 10, 2013 at 10:00 AM.

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REINVENTION DEVELOPMENT REPORT ROAD TO THE FUTURE

The Boston Development Commission is pleased to announce the release of the Reinvention Development Report Road to the Future. The report is a comprehensive look at the city's future and the challenges it faces. The report is a comprehensive look at the city's future and the challenges it faces.

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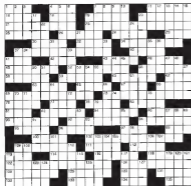
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E QE

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REQUIRED QUALIFICATIONS: Master's of Social Work degree from accredited program; minimum of two-year post master practice experience; nine semester in a professional social worker; superior experience including supervision of students; college level teaching skill; and successful teaching experience preferred.

PREFERRED QUALIFICATIONS: Experience in a CSWE accredited social work program; commitment to program development; commitment to professional development of social work students preferred.

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<http://jobs.plattsburgh.edu/facultysearch/central/?url=/index-10919>

and provide resume/cover letter of interest, a collection from a previously employer (copy of your license as a professional social worker, and three letters of reference). Candidates to whom offer is made will be required to verify education and credentials by providing official transcripts from all accredited institution prior to the start of employment.

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Send a cover letter, resume, LinkedIn profile and salary history to: careers@villagenetworks.com



Outreach & Development Director

The Vermont Coalition of Runaway & Homeless Youth Programs (VCRHYP) is composed of member agencies representing every region of Vermont and guarantee the existence of a statewide safety net for runaway and homeless youth. The Coalition is seeking an Outreach and Development Director to join our team. This individual will support and enhance the mission of the Coalition by:

- building awareness about runaway homelessness and at-risk youth living in difficult circumstances;
- communicating our unique Vermont model that helps youth across the state achieve success;
- supporting Coalition member fundraising efforts; and
- identifying potential funding opportunities to support the Coalition's work.

REQUIREMENTS:

- College degree required; advanced degree preferred;
- Experience building long-term relationships;
- Background in communications; development/marketing or related field;
- Knowledge of development strategies, basic financial planning and regulations governing charitable giving;
- Ability to get results and independently manage work schedule;
- Excellent communication skills including interpersonal written and public speaking;
- Able to use technology to broaden our community of supporters through social media, website, donor database and productivity software;
- Commitment to the mission of the Coalition and a concern for the well-being of Vermont youth.

Salary range: High-30s

Please send resume along with letter of interest to:

VCRHYP
Attention: Calvin Smith,
PO Box 930, 26 Elm St.
Montpelier, VT 05602
or email: careers@vcrhyp.org



Vermont Coalition of Runaway & Homeless Youth Programs

Nexgen seeking high energy, goal-oriented individuals to join our team for both FT and PT opportunities in Williston, Burlington and Rutland

If you possess a drive to become one in the wireless industry and enjoy fostering relationships with both customers and businesses, this may be the right opportunity for you.

We are seeking career-minded professionals to grow with our company. The ideal candidate will have strong organizational skills, a professional demeanor as well as the desire to join a team of highly motivated and successful individuals. Above all, computer skill required for daily operations.

Sales or sales management experience is highly preferred but not required. Knowledge of the wireless industry is a major plus. However, we will regularly train the best candidates. As part of the initial technology, a strong customer service mentality and being well-versed in some of the qualities of our most successful employees. We are looking for candidates who go above and beyond because they WANT to, not because they HAVE to.

Please reply with resume to: recruiting@nexgenwireless.net



Preferred Employer

Nursing Opportunities at Central Vermont Medical Center

Emergency Department
Intensive Care Unit
Medical / Surgical
Nurse Resources
Women & Children
Medical Group Practices
Woodridge Rehabilitation & Nursing

Registered Nurse

Davis Special Care Unit - Full time, 1st/2nd shift
Nurse Resources - Full time, 3rd shift

Medical Group Practices - (BNU/LPN) Full/Part time, 1st & 2nd shift
Woodridge - (RN/LPN) Part time, 2nd & 3rd shifts

Licensed Nursing Assistant

Med/Surg - Full time, 1st shift
Nurse Resources - Full time, 3rd shift
Woodridge - Full time and part time, all shifts

Nurse Manager

Medical/Surgical Unit - Full time

Nursing Supervisor

Woodridge - Part time, 2nd shift

Per diem opportunities available in the ER, Women & Children, DISCU, Medical Group Practices and Woodridge Rehabilitation & Nursing

Please apply online at www.cvmc.org or contact Sarah Hains, Recruiter at (802) 371-5010

CENTRAL VERMONT MEDICAL CENTER

Equal Opportunity Employer



Women Helping Battered Women
is seeking an

OFFICE ASSISTANT

24 hrs/week
with flexible workday hours
providing administrative support.
Duties include: volunteer recruitment,
maintaining office records and
equipment; ordering supplies;
answering phones; mail pickup and
distribution; assisting with donations
and supervision of administrative
volunteers.

Office experience w/ MS Word
Essential. Duties preferred. Preferred
benefits. Job description at
www.wbwo.org

Resume and cover letter
by 11/5/10 to
wbwo@wbwo.org

or mail to WBWO, P.O. Box 1535,
Burlington, VT 05402.

EOE



COMMUNITY CENTER

The Community Center
is seeking a motivated and
organized individual
to join our team!

Administrative Coordinator

A part-time position
responsible for assisting the
CSC in a variety of
areas and managing the
daily administrative needs
of the office. 30 hours/
week with flexible workday
hours. Candidates should
possess the ability to work
in an open and collaborative
environment and have
excellent interpersonal, and
communication skills.

Interested applicants should
send a cover letter and
resume to Kate Webster,
Executive Director at kate@communitycenter.org.
communitycenter.org.
No phone calls, please.

PAY DATA
Working for you

Regional Sales Representative SOUTHERN VERMONT TERRITORY

PayData is seeking an enthusiastic, motivated,
experienced sales professional to join our team.

A college degree and 2 years of business-to-business
sales experience is necessary. A payroll background
would be helpful. Duties will encompass telephone
prospecting, cold calling and sales presentations to HR
& Accounting professionals throughout the southern
Vermont territory. Salary + commission and benefits
plan. Please, no phone calls.

Send resume and cover letter with compensation
requirements to:

PayData Payroll Services, Inc., Attn: Human
Resources, P.O. Box 706, Essex Jct., VT 05453
hr.paydata.com.



Middlebury
Consolidate your future at Middlebury College!

Director for Riker Ski Touring Center, full-time

The Riker Ski Touring Center located in Rutland Vermont is a dynamic setting
for the right person to bring it to its full potential. The ideal candidate must understand
the core country ski business, be able to support our Nordic Ski team, be able to
work with a diverse group of people and organizations, manage our staff, support the
Center as per the track and be able to bring visitors to the center. The effective use of
time, ability to manage budgets and good verbal and written communication skills are also
required. The Director will work approximately 10 months of the year.

Retail Food Operations Manager, full-time

Middlebury College seeks a motivated restaurant manager to oversee daily operations of The
Grille, a 125 seat restaurant, in our student center and to provide management and direction
to our convenience store, Wilbur Cafe, and snack bar operations at the Middlebury College
Snowfield and Ralph Wilson Hall Cafeterias. The ideal candidate must have excellent people
management skills, must understand retail food pricing, menu design, effective use of time
and be able to handle a volume of strong customer service. This position reports to the
Business Services Group and is headquartered on Snowfield Dining/Purple.

Who we're all: Middlebury College employs highly qualified people with the highest
compensation packages, health benefits, life disability insurance, and vision benefits and
educational assistance programs. As the best largest employer in Vermont and an institution
with operations on five continents, Middlebury's employee base is one of the most diverse
in the college is firmly committed to the success and development of its employees.

Interested applicants please apply online at <http://bigapple.net/166616>

For consideration please call Human Resources at 802-455-5455

Middlebury College is an Equal Opportunity Employer

Managing Editor for Parenting Publication

WANTED: Creative, detail-oriented, with savvy editor with journalistic training and social media skills. Must be an entrepreneurial team player familiar with family-friendly business, organizational and scientific in Vermont and ready for a challenge.



**WE
PHONE CALLS
PLEASE.**

**DUTIES
WILL
INCLUDE:**

- * coordinating print, web and email newsletter content
- * managing writers
- * maintaining databases
- * coordinating events

Please send resumes to:
vta@tenjob@gmail.com

Sous Chef

Sophter's American Bistro located at Brimstone Canyon in Colchester is seeking an experienced sous chef. Sophter's is an up and coming restaurant looking to strengthen its staff with the kitchen. Our ideal candidate can do it all - from grill to sauté, baking to prep. Great ability is welcome, organization is must, and the ability to manage and solve problems will not go unnoticed. If you are efficient, supporting and dependable, we would love to see what you've got. Special function experience is a plus.

Send resume to:
alisona@brimstonecanyonvt.com



Network Administrator

Are you ready to ditch Facebook, live solo and 15 hour days for a proven job?

Don't get us wrong. We don't discriminate. We won't make you punch a clock through your probably limited night job if you do it. We do fun and fast and, yeah, you can expect real team cohesiveness. But mostly, we work hard to build, maintain, and secure a solid technological foundation that lets our 70+ employees and 100+ agencies work in the 20-2000+ call centers who rely on us to help protect their homes, work, family, and businesses in VT and NH.

As part of our in-house admin team you will:

- monitor and maintain our network infrastructure
- perform upgrades and add-ons to network hardware and software
- maintain optimal network performance by monitoring and troubleshooting network issues related to stability, connectivity, speed, access, compatibility
- maintain and enforce security and compliance mechanisms
- support end-user systems for local and remote users, and work with our development team in supporting our web-based applications
- create and maintain documentation about all of our IT assets and responsibilities

To make our team, your strong technical skills must include:

- at least three years recent network admin experience, and preferably relevant education or certification
- a current and thorough knowledge of MS Server products
- strong current knowledge of Windows and MacOS products
- knowledge of or experience with most of the following:
 - Cisco routers and switches
 - fiber channel SANs
 - Citrix MetaFrame or Presentation servers, XenApp
 - HP and ProLiant servers
 - Web servers, DNS, Web application servers (such as IIS, Apache/PHP, Tomcat, JBoss, Exchange server, WebSphere, JRun/JSR)
 - network protocols, technologies, threats, policy and network group servers

And you must:

- be organized enough to juggle and prioritize multiple assigned tasks and follow through on them
- take initiative when you see something's being missed
- be able to work independently with verbal instruction
- think critically, research well, and learn easily and constantly
- be a natural troubleshooter with a logical approach to problem-solving that's supplemented by good instincts
- balance quality with quantity "discover what's necessary and independent with team"
- clearly and patiently explain complex (and simple) techs and concepts so nontechnical folks can understand them
- operate on the belief that we maintain a network for our users, not in spite of them

In return, you'll get:

- a friendly, professional work environment in Montpelier, VT
- competitive compensation
- excellent benefits, including medical and dental, deferred/retirement, 401(k) with matching, PTO, paid employee-paid life, LTD, STD and LTC insurance
- generous paid time off, support for home and work-life balance
- professional education support and an active role in shaping your own profession and development

If you're applied in the last 16 months, you're almost ready. No phone calls, please.

Reference job code 944, email us a fax, or mail all correspondence by 11/1/2012 to:

jobs@coi.com
802-861-0000 fax
Human Resources
PO Box 3000
Middlebury, VT 05750



**CO-OPERATIVE
INSURANCE
COMPANIES**



CLINICAL OPPORTUNITIES

Experience the independence and satisfaction of one-to-one patient care in a supportive, flexible and professional environment. Work individually with patients in their homes providing them with skills that will help to maximize their lifestyle. These positions offer a personally and professionally rewarding way to share your knowledge and have a direct hand in a patient's quality of life at home!

FULL-TIME PHYSICAL THERAPIST

Qualifications include a current Vermont Physical Therapy license and a minimum of two years of experience preferably within a rehabilitation program.

FULL-TIME HOSPICE RN

Hospice and/or palliative care is strongly preferred. VT RN license with two years of experience.

Please visit our website at www.chhh.org and apply directly online. Or, please send your resume to recruiting@chhh.org, or to ACHHH, Human Resources, PO Box 554, Middlebury, VT 05753. You can fax your resume to (802) 437-6161 or drop by for an application and interview.

We look forward to hearing from you!

The Institute for Sustainable Communities is an international nonprofit with headquarters in Montpelier, VT, has openings for talented individuals in our Institutional Advancement and Grants & Endowment departments.

We are seeking:

Development Officer
Individuals and Major Donors

Development Officer
Corporations & Foundations

Senior Program Officer
Grants & Endowment

Program Officer
Grants & Endowment

Please visit our website for job details and application instructions: <http://www.i4sustainable.org/jobs>



**INSTITUTE FOR
SUSTAINABLE
COMMUNITIES**

100% non-profit
Opportunity Employer



LIBRARY CIRCULATION ASSISTANT

Part time (20 hours/week)
Evening, Weekend and Daytime

We are seeking a responsible, committed individual to supervise library circulation services in Champlain's dynamic library. Reporting to the Manager of Circulation Services, oversee the facility and circulation systems, carry out special projects and supervise student employees. Position begins in December.

A minimum of an associate's degree with 2-4 years of recent customer service & supervisory experience is required (or equivalent combination of experience and education). A bachelor's degree is preferred. Must be able to provide demonstrated ability to work independently in a position of responsibility and be proficient with common office computer applications. The finalist must be able to work a flexible schedule.

The successful candidate will have exceptional interpersonal and customer service skills, and a willingness and ability to manage projects and student employees.

LIBRARY INSTRUCTION AND REFERENCE LIBRARIAN Temporary, Part-time

Champlain College seeks a part-time librarian who will join a dynamic team offering course embedded, inquiry based information literacy instruction. She will also provide service focused reference to undergraduates and engage on library projects as assigned by the library director.

This position is temporary, 20 hrs/week for the spring 2011 semester, beginning in January and ending in May.

Flexibility in scheduling is a necessity, especially during teaching times of the semester. This is an excellent opportunity for a librarian to sharpen and build their teaching and public service skills.

The right candidate will demonstrate a willingness to try new things in the classroom, interest and/or experience with inquiry based learning, experience working in a service-focused library environment, expertise using technology in instruction, creativity, excellent oral communication and presentation skills and willingness to collaborate and work on a team. Candidates should be comfortable working with students and faculty and be a self-starter.

An ALA-accredited Master of Library Science (or equivalent) degree is required. Current MLS students may be considered dependent on experience. Excellent communication skills are a must. Library instruction and reference experience strongly preferred.

For both positions:

Submit a resume and cover letter online at:
www.champlain.edu/hr

The successful completion of a criminal background check is required as a condition of employment. Renewal applications to begin immediately positions open until filled.

Champlain College values, supports and encourages diversity of backgrounds, cultures and perspectives of students, faculty and staff.
We are an Equal Opportunity Employer.



Hours
3 - 11:30 p.m., M-F

Summer hours:
7:30 a.m. - 4 p.m.

Pick up an application at the
CWU Office, 369 CWU Rd.,
Hinsburg, VT 05641

Call 802-482-7113 for more
information



New Bakery

opening in Windsor is looking for:

- Bakers
- Counter Help
- Kitchen Help

Must be able to work closely making
and packaging. Pay commensurate
with experience.

APPLY IN PERSON
25 Main Street
Suite 212
Windsor, VT 05691

Call for an interview, 802-478-0187, or
email resume to: cuppsvt@gmail.com



Wanted Resilient Sheet Installers

with minimum of five
years experience
Must know flash coping
and heat welding
Full-time or Part-time
for temporary work in
Plattsburgh, NY area
Potential to be hired
as permanent full-time
employee

Email resume to:
Rlandborg@futurefloorsinc.com

THE AMERICAN PAIN FOUNDATION (APF),
the nation's leading organization devoted to improving
the quality of life of people affected by pain, is seeking an
experienced, innovative

Chief Operating Officer.

The APF is headquartered in Baltimore, Md., but its management
team works virtually from all parts of the country. The position
requires significant nonprofit financial management skills,
proven quality improvement understanding and skills, ability to
manage a team of top-flight managers, and an evident passion for
the mission of the organization.

Please submit a letter of interest and resume
electronically to Bonnie@Wendell.com or
personally to the CEO, at
bonnie@painfoundation.org.

Deadline for submission is
October 16, 2010.

American Pain Foundation

Assistant to the Operations Manager PART TIME

Enjoy a fast-paced fun environment? Come work with ACTR! ACTR,
the nonprofit public transportation provider for Addison County is
seeking an Assistant to the Operations Manager. This is a 25-30
hrs/week position to start, with growth potential. Duties include: light
repairs and maintenance, transporting buses to local repair facilities,
substitute bus driving when needed and other minor duties.

Ideal candidates should be physically fit and possess a Class B CDL
license with passenger endorsement. ACTR can assist candidates
in carrying this endorsement. Candidates must be willing to work
occasional evenings and weekends as needed.

Join a growing non-profit and bring a sense of humor. Salary is
\$10-\$12.25 per hour based on experience. Provided benefits include
health insurance, generous paid time-off and disability insurance.

Email resume, including three references, to tomsho@actrvt.org
or mail to Operations Manager, ACTR, P.O. Box 532, Westbury VT
05674

No phone calls, please!
ACTR is an AAEO Employer



transportation for everyone



Kids like me need families like yours.



Every family deserves a caring, therapeutic foster family to help in any year old boy or girl in need of care and love to live and thrive in a family setting.

This child, every one and likes to this life, and do all around rough and tumble things like a champion and has a loveable quality that is captivating. An ideal family would be an active, outgoing couple with young children who support parenting, is a happy well-mannered, confident, and a determination to begin his first

Every family deserves a caring, therapeutic foster family to help in any year old boy or girl in need of care and love to live and thrive in a family setting. There will be a team of professionals to support a family in parenting this young, outgoing, confident, is a happy well-mannered, confident, and a determination to begin his first



Contact Michelle Turfide 802.655.6688
or mturfide@fs.vtlocalgov.com

Head Chef

CULINARY OPPORTUNITY

An exciting new opportunity exists for the "special individual" who has the talent, desire and drive to make a "culinary statement" showing his/her unique talent as a head chef.

An exciting restaurant with a new vision is coming to Shelburne, VT. It offers an exciting loyal customer base with the potential for attracting a significant new clientele.

We are looking for an experienced chef to help us achieve the highest standards of food service, with a passion to lead, train and inspire all others within the industry. You must have the ability to work well with others, and have an exceptional knowledge of all aspects related to the kitchen and food industry. Exceptional opportunity for those who qualify.

Send resume to: harkness@restaurantjobs.com.

Master Control Media Specialist

Vermont Public Television is looking for candidates with technical aptitude to fill the position of Master Control Media Specialist. Successful candidates will be well versed and detail oriented. Applicants must have solid computer and communication skills, an aptitude for operating electronic equipment, and the ability to work independently in a fast-paced environment. This position requires the applicant operate most of automation system, servers, routers, and switches as well as the monitoring and controlling of multiple program streams and the preparation of daily logs. Flexible scheduling is required.

For more information regarding this position please visit our website at www.vptv.org/employment-vptv. Please submit resume and cover letter by November 31, 2012 to:

Vermont Public Television
Attn: HR Dept. I
204 Ethan Allen Avenue
Colchester, VT 05446
Or email to: hr@vptv.org
EQUAL OPPORTUNITY EMPLOYER



VERMONT
PUBLIC
TELEVISION
VPTV

Pure-time

Merchandiser needed for local distribution company.

The ideal candidate will have some previous sales and/or customer service experience.

Early morning hours are required. Ability to work independently is a must. Good driving history and people skills are critical. Approximately 10 hours a week.

Send resumes to: colandrosd@yahoos.com.

RESTAURANT STAFF NEEDED

An exciting restaurant with a new vision is coming to Shelburne, VT.

We are looking for dedicated individuals to fill the following key positions:

FOOD CHIEF
LINE COOKS
BARTENDERS
WAITSTAFF
DISHWASHERS
BUSERS

If qualified, please respond with cover letter and contact information. This is an exceptional opportunity for those who meet our high standards.

Send resume to: harkness@restaurantjobs.com.



Franklin West Supervisory Union

Human Resources Administrative Assistant

Franklin West Supervisory Union is seeking a friendly professional with strong organization and communication skills to join our team! The Human Resources Administrative Assistant position is year round, 35 hours per week, open immediately, and reports to both the Superintendent and Business Manager. This person provides human resources support (i.e. benefit administration, new hire processing, contract preparation, etc.) for the 50 and 60 member schools. Must be comfortable working in a fast-paced, multi-tasked environment. Have solid experience managing multiple projects, deadlines with a positive attitude, and possesses a sense of humor. Associate's degree with two years of related office experience preferred. Other qualifications include respect for confidentiality, commitment to ensuring high attention to detail, problem-solving skills and ability to work independently. Working knowledge of general technology tools such as word processing and spreadsheet, etc. applications is essential.

Franklin West offers a competitive salary and benefits package, and opportunity for flexible summer schedule. We provide a caring and supportive work environment. Candidates may apply online at: www.SchoolSpring.com (job ID #: 43847).

Franklin West Supervisory Union is an Equal Opportunity Employer.



Learning Specialist

Full time 37.5 hours/week
VSC-UP IWT Engaging Unit

Johnson State College's Academic Support Services Department is seeking a full-time Learning Specialist to provide specialized support for eligible students with disabilities. Applicants must have a master's degree in special education, a broad base of knowledge of disabilities, expertise interpreting disability documentation, and at least 3 years of experience working with students with disabilities in an educational setting. Experience in a post-secondary educational environment is preferred.

Initial screening of applications will begin November 8, after which the position will remain open until filled.

Send a completed JSC job application list: www.jsc.edu/employment, resume and cover letter to:

Susan.Rothschill@jsc.edu
OR mail to:
Human Resources Office, Learning Specialist,
Johnson State College
337 College Hill, Johnson, VT 05456-6886.

Final offer of employment is subject to a fingerprint-supported criminal background check.

JSC strongly encourages applications from members of ethnic minority groups and other under-represented backgrounds. JSC is an Equal Opportunity Employer and a member of the Vermont State Colleges system. In compliance with ADA requirements, we will make reasonable accommodations for the known disability of an otherwise qualified applicant.



Vermont Teddy Bear has great seasonal positions available!

Come in Mondays, Wednesdays or Fridays from 10am-2pm for an on-the-spot interview for one of our fun seasonal openings in our Contact Center, Art & Retail/Storey, Fulfillment and Shipping! Weekdays don't work? Come to our job fair on Saturday, November 6 from 10am-4pm!

Vermont Teddy Bear is located at 665 Shelburne Road in Shelburne - on the true state! Hope to see you soon!
We look forward to having you join in the fun!

LANE PRESS

Estimator

The Lane Press is a highly respected web-offset magazine printer providing high-quality multiple media solutions to customers in the publication industry. In seeking an experienced Estimator. Specializing in regional, alumni, consumer and special-interest publications, we offer our customers a full range of digital and printing services from website development to digital page prep to distribution. The position will also be involved in the procurement of paper.

Our Estimator must be a strategic thinker with the ability to recommend process and pricing decisions that allow us to remain competitive in our estimates while at the same time satisfying the needs of our customers. Our successful candidate must be a business-savvy individual with knowledge of the printing process combined with excellent computer skills. Understanding of financial principles is a must. Cost accounting background or experience is highly desired. Our Estimator will be flexible and able to adjust to shifting priorities on a regular basis while working independently. A college degree or equivalent proficiency and five years of related experience are required.

Lane Press offers a competitive salary commensurate with experience and ability along with a comprehensive benefit package. Qualified applicants should respond with their resume and salary requirements to:

The Lane Press
Attn: Human Resources
P.O. Box 130
Burlington, VT 05402
jobs@laneexpress.com

EEOE



CHAMPLAIN VALLEY HEAD START



FAMILY SERVICES COORDINATOR (Burlington)

Senior management team position. Responsibilities include development, management and tracking of family partnership systems including family goal setting, and support and follow-up around community services and resources, partnerships with community and state agencies providing services relevant to Head Start or its program participants including services for English Language Learners, child abuse and neglect prevention identification and reporting systems, volunteer and parenting systems, parent involvement in program, and community liaisons and services, and parent education and family literacy activities. Participation in regional and state-based committee work. Qualifications: Bachelor's degree in social work, human services or related field and 5 to 7 years of relevant work experience. 40 hrs/week full year. Competitive salary, health plan and excellent benefits. Please send resume and cover letter with three work references by email to: phillips@hvsoc.org

FRESCHOOL TEACHER and EARLY CARE ADVOCATE POSITIONS

Provide developmentally appropriate enrichment and experiences for preschool children in Head Start classroom, and monthly home visits for families. Assist families in accessing medical and dental care for preschool children.

Teacher - Rutland: 40 hours/week 40 weeks/year
Starting wage: \$13.61 - 16.94/hour

BCA - Burlington: 40 hours/week 50 weeks/year
Starting wage: \$12.67 - 14.36/hour

Both positions include health plan and excellent benefits, and require bachelor's degree in Early Childhood Education or related education field. VT educator's license, classroom experience and experience in curriculum planning and implementation, child outcome assessment and working with children with special needs. Teacher position requires license with endorsement in early childhood education or early childhood special education. Please specify position and location, and send resume and cover letter with three work references by email to: prab@hvsoc.org

For all positions: Successful applicants must have excellent verbal and written communication skills, skills in documentation and record keeping, proficiency in MS Word, email and Internet, exceptional organizational skills and attention to detail. Must be energetic positive mature professional, diplomatic, motivated and have a no-nonsense attitude. A commitment to social justice and to working with families with limited financial resources is necessary. Clean driving record and access to reliable transportation required. Must demonstrate physical ability to carry out required tasks. People of color and from diverse cultural groups especially encouraged to apply.

EEOE: No phone calls, please.

**Land a
great job**
with
SEVEN DAYS
sevendaysvt.com

ON-CALL STUDENT HEALTH CENTER POSITIONS

The State University of New York College at Plattsburgh
is seeking qualified applicants for:

On-Call Physician

and

On-Call Medical Lab Technician/ Medical Technologist

positions.

For position details and application process, visit
<http://jobs.plattsburgh.edu> and select "Professional Positions".
SUNY College at Plattsburgh is an equal opportunity employer
committed to excellence through diversity.

Review of applications begins immediately and
continues on a periodic basis.

Qualified applicants may be placed
into a pool for future vacancies.

Plattsburgh
STATE UNIVERSITY OF NEW YORK



ACCOUNTING MANAGER/ FINANCIAL ANALYST

The Home Sweetest Design Syndicate is
looking for an Accounting Manager/Financial
Analyst to join our fast-paced, growth-oriented
and mobile-driven company. The candidate must
have a minimum of three years experience
as a public accountant or other auditing
experience. The role requires expertise in
managing the GL, preparing consolidated
financial statements, evaluating product
margin, and strategic accounting and audit
staff. Experience in Microsoft Dynamics, foreign
exchange and corporate income tax preferred
but not required. Bachelor's degree in business
required. CPA preferred.
Submit letter and resume to:
jobs@homesweetdesign.com, as well to
Home Sweetest Design Syndicate
300 Box 190, Winsted, VT 05496

BUYER/PLANNER

Northern Power Systems is looking for a Buyer/Planner
to support the development and production of one of
its lines of turbines. The Buyer/Planner coordinates activities
involved with procuring goods and services such as raw
materials, equipment, tools, parts, and supplies associated
with a specific product category. The position is further
responsible for the timely planning and scheduling of
receipt and inventory control of the products and services.
It is, in engineering, business administration or other
technical field and 2-6 years of experience required. IBM,
CPM/CPM8 and Six Sigma or Lean certification preferred.



Northern
POWER SYSTEMS

We offer a competitive benefits package
to full-time employees, including health,
dental and life insurance, a 401(k) match
and more. Email your resume to
hrl@northernpower.com. EOE

Temporary Administrative Assistant

This position will provide administrative support to the Vice President
of Harpco as well as the Harpco Product group. Specific
responsibilities include: maintaining the department calendar for project
scheduling and department deadlines; scheduling appointments and
meetings and tracking travel schedules. Also responsible for PO entry and
follow up processing; administering budgets for various categories; initial
documentation of budgets; variance reporting; and analysis of budget
variance. Position will handle general administrative tasks as needed,
such as shipping, filing and mailroom and courier coordination.

Qualified candidates will have an associate's degree and a minimum of
three to five years related administrative experience and/or the equivalent
combination of education and experience. You must have excellent
knowledge of all Microsoft Office products as well as excellent written and
verbal communication skills. Experience with maintaining and tracking
budgets preferred. Superior organizational skills and the ability to juggle
several tasks at once required. Project management skills
and SAP experience are a plus.

**This is a temporary assignment lasting approximately 3-4 months.
There are no benefits associated with this position.**

Qualified candidates should apply online at: www.burton.com.

No phone calls, please

BURTON

10 Industrial Park
Sutton, VT 05150
www.burton.com

Director of Development Camp Ta-Kum-Ta

Camp Ta-Kum-Ta

Camp Ta-Kum-Ta has been serving
children with a cancer since 1967.
Our base home in South Hero, VT, has
allowed us to expand our use much
into what is now a world famous family
destination and draw thousands of visitors by
year. We provide a safe and loving
space where a child's fear of death
and their lack of their cancer, or how
bad cancer can simply be children.
To assist our use here is a place
where kind and open spirit, love and
there gives hope and life to children,
who themselves have experienced the
multiple emotions that surround
a cancer diagnosis.

In the midst of our first major campaign
Camp Ta-Kum-Ta is in need of the very
best person to lead and inspire her
organization. Director of Development
This position reports directly to the
Executive Director, and administratively
to the Board. The successful candidate
will be responsible for the development
of all fund raising and public affairs
will represent the organization at
and control projects. He/She will
prepare and also be responsible for

collecting, soliciting and maintaining
a pool of qualified family physicians.
Responsibilities include: a bachelor's
degree and a minimum of 5 years
relevant experience, solid organizational
communication and sales presentation skills,
good computer skills, and a desire to
be a team player, and a capacity to
lead effectively within a wide range of
relationships and situations. Salary
is commensurate with the successful
candidate's level of experience. While
the position will be based out of our base
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a commitment to accomplishment, send a
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three references by email to:

Search Committee for the Director of
Development at ta-kum@ta-kum.org
What is on the web of ta-kum.org.



VERMONT ADULT LEARNING

Journal of Management Inquiry 22(1)

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sevendaysvt

Howard Coston

It is unclear whether exposure to the world during childhood, adults face different social environments.

Developmental Services

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Cover internship opportunities with developmental disabilities identify a new college career path through scoring post time employment and/or internship placement. They work closely with students in job related skills such as interview coaching and workplace communication, as well as support students to build employment portfolios. Candidates with a background in business and experience with the population preferred. This is an exciting opportunity to work in a cutting edge post secondary education program in a dynamic Burlington, VT. Full time with comprehensive benefits package.

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[illegible]

Administrative Services

ENVIRONMENTAL SERVICES SPECIALTY UNIT DATA

So even though the authors report their own research, they also acknowledge the limitations of their study. They note that the study was limited to a specific population and that the results may not be generalizable to other populations. They also note that the study was limited to a specific time period and that the results may not be generalizable to other time periods. Finally, they note that the study was limited to a specific location and that the results may not be generalizable to other locations.

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is $\log_{10}(\text{mean}/\text{SD})$.

- Garber has been an active participant through the Institute for Veterans and Military Families in many research and educational projects. He is currently working on a project titled "The Role of the Military in the Development of the American Identity." This project is a collaborative effort between the Institute for Veterans and Military Families and the Department of History at the University of North Carolina at Chapel Hill. The project is a multi-year effort to explore the role of the military in the development of the American identity. The project is a collaborative effort between the Institute for Veterans and Military Families and the Department of History at the University of North Carolina at Chapel Hill. The project is a multi-year effort to explore the role of the military in the development of the American identity.

Reservists around and away from duty post are interested in this position.
johnd@vetgroup.com, for more info please.

"As a freelance media producer and host of Vermont Public Television's 'Profile,' I need to keep up with what's happening. But that's a challenge working alone, out of a home office. There's only so much time in the day, so I'm stingy about it. I need shortcuts that work.

The Daily 7 offers a quick glimpse at top stories various media sources are following. It's just a starting place, but getting the Daily 7 is almost like having staff that checks out all the Vermont news sources and lets you know what's up.

I love the fact that it includes traditional radio, print and TV outlets, as well as new sources like VT Digger and the Vermont News Guy. It's also important to have a connection to the *Brattleboro Reformer* and the *Bennington Banner*. The breadth is impressive. And the links let me go as deep as I want. Very cool. Very handy.

Thanks, *Seven Days*.
Your Daily 7 is a stellar service!"

FRAN STODDARD
Producer/Host
Vermont Public Television

THE daily 7

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SIDEDISHES

BY SUZANNE POSNERIZER & ALICE LEVITT

Bark and Bite

NEW RESTAURANT TO
TAKE BISTRO SAUCES
TO THE NEXT LEVEL

For more than 35 years, **CAROLYN and JENNIFER** have had the good fortune of going to restaurants all over the country. Says Carolyn, "While enjoying a special place of their own, their place will come to fruition at **ADRIAN'S RESTAURANT** in Skidmore, located in the spot soon to be vacated by **HONEY SAUCE**."

"Since we were very early to start our bistro," says Carolyn, "We were thrilled when the opportunity presented itself."

The Charlotte couple is partnering with **ANDREW BUCKLEY** of **ROSE**, former co-owner of **THE GARDEN HOUSE RESTAURANT**, to open a spot they say will combine the charm of their home state with those of their favorite getaway — the Adirondacks.

And the name? (In translation of the Mohawk word *adrianak* (pronounced as Adirondacks). The term started as a slur used to insult that one took time to survive the winters, but the Komeys say they like its connotations of self reliance — and its reminder of their favorite vacation spot. In the Adirondacks, "you are a lot of back water" had breakfast and lunches," Carolyn explains.

For better or ill, show fans of upstate New York, Carolyn explains, but many of the ingredients will come from Vermont. "We are very committed to supporting local suppliers," she says. "That's a passion for us."

Who is another of the couple's favorites — John Kovic has been a collector for many years," his wife at first — and Carolyn promises "an unbelievable wine list" in addition to fine American cuisine.

The trio is currently

seeking a head chef and other staffers, but Carolyn informs that the search may be winding down. "We have a number of e-mails in the works," she says. "But we pretty much have everything lined up."

Although a search will be running the front and back of the house, Carolyn says she and John

will have a regular presence at the eatery. "Our customers can expect to see our smiling faces there, as well," she notes. "We'll be hands on. My husband is looking forward to doing some of the bartending. From bartending to bussing, he can do it all."

In short, Carolyn says, "We want to bring the best of what we've enjoyed the most from our [dining] experience to **Barbecue**."

Downtown Desserts

WINDSOR GETS A QUAKER

Windsor has a good reputation for its brunch, Asian food and pizza. A place to pick up a pie or cake? Not so much. That may change when **CAROLYN** starts serving in the Spitzer Place complex. **ORELIA ANN FISHER**, co-owner with her husband, **ANDREW**, she hopes to open her bakery and cafe in the first or second week of December.

Already owner and baker of **PEPPER'S PASTRIES**, Fisher says her cake company has outgrown her Colchester home kitchen. Both Fishers are graduates of the culinary arts program of New York's Paul Smith's College, and Orelia Ann says she'll be happy to flex her muscles cooking savory fare once again.

Non-sweet options at **Cuppy's** will include soups, salads and pasta. Look for

Viva Via

AT LAST SPANISH RESTAURANT OPENS

Since March, families have been awaiting the opening of **VIA VIVA**, Barbagia's first Spanish restaurant. After a handful of delays, the eatery on the corner of South Champlain and Main streets opened its doors last Friday. "It's been an interesting ride since December when we broke ground," says chef-owner **BOB MINICHIELLO**, who formerly owned a restaurant in Newburyport, Mass.

His new venture — which is open from 4:30 till midnight, Tuesday through Sunday — features plenty of tapas and pastas (a Bolognese with farfalle, for example), as well as items designed for two to share. For the fare includes lamb escalope with roasted fennel, grape tomatoes and balsamic sauce, pork tenderloin with cherry and paprika glaze, pickled red onions, and heart of artichoke and asparagus with chorizo, Cape Cod scallops and P.E.I. mussels.

What a drink with that? Beer for as low as locally French wine, the wines come from Spain, Chile, Argentina and Patagonia. Via Vivia patrons can also sip red or white sangria. Beers are from closer to home, with **WINDSOR** on tap and other Vermont favorites in the bottle. Coffee comes from **SPRINGER'S BAKES**.

For now, cream Catalina — an orange and cream sauce-scented cocktail — is the featured dessert. Kovic, says Minichello, it will be joined by cheese and other weekly specials. Brunch or lunch should be available by the end of the year.

According to the owner, the restaurant is getting a warm reception from customers. "The guests who arrived on Friday and Saturday felt like we'd been open for months," he says. "It was good to hear."

Greek Eggs and then with hard-boiled eggs, the **Mad Pap**, composed of Nutella and bananas between two slices of French toast, and a pressed sandwich called the **Windy Sandwich**.

Of course, baked goods will be the top draw at **Cuppy's**. **Baker** says she'll focus on cakes and cupcakes in quark tarts, including blueberry muffins, peanut butter cup and chocolate covered strawberry. The bakery crew will also build scones, whoopie pies, macarons and other cakes too. **Baker** says her firm uses apple cake with caramel apple filling and Vermont maple buttercream is sure to be on the menu.

Kovic's business is already a member of the

Vermont Fresh Network, and **Cuppy's** will use local ingredients when possible. For that reason, offerings will change daily based on availability. Once apples are out of season, holiday selections — including a pistachio cake — will fill the void. Expect a variety of pies, including a savory meat one and sweet selections such as pumpkin, lemon meringue and berry apple crisp.

According to Fisher, her goal in opening **Cuppy's** is to provide "natural, good for you food that will taste amazing." All natural buttercream topped cupcakes? Count on it.

—A.L.

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Ghastly Gourmets

I wanted to make some wiggle. I called my... godfather's wife, and she told me how to make a white sauce... She told me to use two tablespoons of flour, but I got confused and used two cups instead. I accepted our many changes as I could not trust to finish it, hoping it would go down the drain. I ended up serving it — still with changes — by candlelight, hoping it wouldn't show.

What food makes you cringe?

Cauliflower. It looks like a chess knight. I don't have anything against onions, but it's unappealing. I can deal with potatoes, but I won't make a dinner plate. I just think that cauliflower is a tool of the white man and he's trying to impose it.

What food trend speaks to you?

Caffeinated drinks with alcohol. I'm a moderate drinker for many years, but the idea of putting a Red Bull in with vodka as we can stay up and drink more... Any of these energy drinks that are filling people with caffeine and things worse than that. Anything that's going to give you chest pains is scary to me.

In a life-or-death situation, would you resort to cannibalism?

I wrote a ballad in eighth grade about the Dinosaur party with lyrics about how they had meat moust. If it were to survive, of course. If they're already dead, and I thought they weren't going to be poisonous, and there were no edible vegetation. How would my body react to the meat after 15 years of not having meat? That could be worse than eating someone. I would try every berry fruit, and if I hallucinated, well, done.

WALT BLASBERG

Owner of the North Hero House Inn & Restaurant

What's the most frightening meal you've ever eaten?

We were in Hartford, Conn. I ordered a salmon Caesar, and the fish came, and it was the worst anything I must have had. I've ever had. It turned out that what happened was the guy who was cooking it took it from a refrigerator that had been turned off.

What was the scariest meal you ever served?

We had a New Year's Eve dinner, and we had two servings of 25 people. It was getting to be ten o'clock, and no food was coming out of the kitchen. 30 hours

and my chef had gotten drunk and was passed out in the parking lot. That was unpleasant. We were able to revive him and get the food out a half hour late. That was 10 years ago. He was gone right after that.

What food makes you cringe?

I really have nothing. It has nothing to do with it, and I really don't like the flavor of nutmeg. I'm such a person. I'll eat anything, but I really don't like nutmeg, either. I don't like the flavor of cooked almonds.

UNTIL I WAS COLLEGE AGE, I WOULD LOOK AT PLAIN RICE KRISPIES AND ALL I COULD SEE WAS LITTLE MEALWORMS CRAWLING AROUND.

THEA LEWIS,
QUEEN CITY GHOSTWALK

What culinary trend speaks to you?

Plans to reduce cooking these days. It can be great for local producers, but sometimes it can be hard to get consistent quality for a reasonable restaurant. Like local, in particular. I would love to be able to serve Vermont lamb, but it's hard to get consistent.

The other thing I don't like grass-fed beef. I think corn-fed beef has great flavor. I like to serve that as opposed to grass-fed.

In a life-or-death situation, would you resort to cannibalism?

I had such a hard time with [the menu]

Entertainment Weekly's Top Wine Stars
and Restaurants, Friday, 10:30 a.m. 11:17
p.m. Saturday, October 30, 9 a.m. 9 p.m. at
The Essex Collection Grand & Spa Hotel
802-559-4414

The Rocky Horror [Project] Show • Thursday
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October 29, 8:30 p.m. and 10:30 p.m. at The Essex
Collection Grand & Spa Hotel, 100 Essex Street
Dartmouth College, 802-559-4414

Wanderlust Hospitality • Saturday, October 30
9 a.m. at New Orleans House Inn & Restaurant
10 North Main Street, 802-255-7777

**Queen City Chalkboard Presents Sports and
Liquors** • Sunday, October 31, 10:00 a.m. to 10:00 p.m.
at Queen City Chalkboard, 802-559-4414

Autism and Art • 10:00 a.m. to 1:00 p.m. at the
Essex Collection Grand & Spa Hotel

SIDEdishes

CONTINUED FROM PAGE A5

College Catering

OWEN CAMPUS COOKING
SUPPORTS ALTERNATIVE
LIVELIHOODS

Somehow we all need an old-fashioned, home-cooked meal. For St. Michael's College students who can't easily access a home-made dinner, **OWEN CULINARY** will have to do the trick. This fall, the senior business major started a comfort-food catering company that, judging from its Facebook page, is hot with his classmates.

Each week, Owen updates the **OWEN CAMPUS COOKING** page with a new menu. This week, he's offering "massive pork chops with rice and green beans, chicken Alfredo with peas and mushrooms, sausage and pepper and waffles, and homemade wine

Vermont and contribute to running the catering company on a larger scale.

According to the ladies of one St. Michael's house he visited, Owen will be a success. His Facebook fans are about more than his cooking skills. "I see when it seemed like it couldn't get any better, he left our kitchen spotless!" — A.L.

In the Hood

WHY NOT TO COMPETE IN
COOKING CONTESTS

Unless you're Wolfgang Puck, cooking is rarely the best way to make a buck. But sometimes a skilled home cook with a winning recipe has a shot at a payday. Five Vermonters are currently in the running to win \$10,000 as part of the Hood New England Dairy Cook Off.

At 7:30 a.m. this Saturday, JANINA SCOTT of Milton

will prepare her Complete Breakfast Blatini for a crowd gathered at the Ocean Grove waterfront terminal in Portland, Maine. Cook of 30 seafoods will make a dish in one of five categories, with the winner of each round being eligible to be judged on taste, presentation and creativity, as well as use of local products.

One Vermontier will cook in each of the five categories. In the signature and side dish round, **WALTER** of Swanton plans to prepare his "Rocky Mountain Swiss Beef Hot Cuban." Fellow Swanton resident **JAMES GIBSON** created apple tart with bourbon infused cream sauce like a cranberry.

Here's hoping Vermont's entries are the cream of the crop. — A.L.

Follow us on Facebook for the latest food gossip!
Facebook: @FoodiesEverMinds.Vt

Alive. It was really, really, really painful for me to write. The whole thought of it was painful for me. I don't know what I would've faced with death or execution. I'd never shed myself that hell anybody to stay alive.

THEA LEWIS

Queen City Ghostwalk tour
guide and author of *Haunted
Wilmington: Spirits of Vermont's
Queen City*

What's the most frightening meal you've ever eaten?

I'd better to say that the worst meal I've ever eaten was when I went to visit some friends who had some issues with spice. I knew they had issues with spice to begin with, because they always shot down any restaurant options with even a hint of ethnicity, but I wasn't prepared.

It turned out their diet consisted of mostly white food. As someone with a gluten-free, nut-allergenic diet, the white thing. It started off with something very easily rolled up in a wrap — a cream cheese thing that was like a mayonnaise-y thing — just white. It was the kind of food a 3-year old might enjoy. Hospital food, basically. I'm taking a pause with a

cream sauce with no flavor. It's basically like eating warm air at that point. It was so disappointing and gross.

As we looked around the table, every one was going each other the eye — and drinking lots of wine. The most scared with some still hungry, very desperate people walking out the door — just not a good meal.

What food makes you cringe?

There's a food that I couldn't eat when I was a kid: Rice Krispies. As a science teacher, give us all an assignment to take marshmallows home, and he told us to feed them Rice Krispies. After watching those little worms undulate around Rice Krispies in a clear container and making notes about my marshmallows, I just couldn't do it. Until I was college age, I would look at plain Rice Krispies and all I could see was little marshmallows crawling around.

Do you have any fantasies that make others balk?

I used to work with a guy who would say, "You out the window, you're overboard." You have to problems getting up and sitting, can't afford to look back. "I'm free. There are so many foods that I enjoy eating and very few that I dislike.

What food trend upsets you?

If you're asked right now, you'd think I would have said Chicken or Beef. All of these everyone is hot on trying things is probably trends. If you're having the most about me, I'm not, after a while, you're going to get sick of it.

On "Chopped" [on the Food Network] the other night — people were making things with granola bars. Now I want to try making things in a rice, maybe, honey rolled out granola. I can imagine a nice pork chop in that nice crumb coating with some apple slices and cranberry. Pork lends itself so well to that sweet/sour thing.

In a life-or-death situation, would you resort to cannibalism?

[My husband snored] said, "If we were in a plane crash and I died, you would eat me."

I told him, "Yes, darling, if it meant I would survive to raise for our children." Some people think you need all your parts for life after death, but I don't agree. If it's a matter of survival, you go ahead and dig in.

I would hope there would be a last course. The idea of one human is the last pig. Not really appealing. Hopefully, the period of time right before your accident would have been a sensory time. ☺

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Smart Ass

It's tough to count the number of times humans have made asses out of themselves in literature — literally transformed into donkeys, that is. Shakespeare's Nick Bottom gets a donkey head in *A Midsummer Night's Dream*; even Pinocchio turns into a donkey jack at one point. But it all began with Latin writer Apuleius' *The Golden Ass*, penned circa 150 A.D. In the witty/filthy/mad work — the sole Latin novel to survive in one piece — a young man, using magic, mistakenly transforms himself into a donkey rather than an owl. "It's a great book that people will enjoy if they know about it," asserts rather than University of Vermont classics professor M.D. Usher. With the help of New York City-based illustrator T. Motley, Usher adapted Apuleius' story into an English-language version for all ages, due out in early 2008. The two share clutches and passages in a talk this Monday. Don't be an ass, check it out.



M.D. USHER & T. MOTLEY

Monday November 1, 5 p.m. at
Multipurpose Room, University
Heights North, University of
Vermont, Burlington. Free
info: 800-652-1

NOV.01 | WORDS

Getting Into Shape

It's the sort of unlikely love affair when shy English film major Adam Sorkin meets beautiful artist Koshiya Ann Thompson... but sadistic members soon detect more to the relationship than "opposites attract." Neil LaBute's *The Shape of Things*, first produced in 2006 starring Paul Rudd and Rachel Weisz, and transferred to the big screen in 2008 with the same cast, peels painful theories of love and art, reimagined by a shocking final twist. Champion Theatre — a collaboration of Champlain College students and faculty, professional and emerging artists, as well as community members — puts the story onstage this week. It's a particularly appropriate choice, says director Joanne Farrell, because "The subject matter applies so well to what we're teaching at Champlain." Creative titles such as *Concepts of the Self, Aesthetics and Ethics* hint at the scorching climax; come a seat to see how it plays out.

THE SHAPE OF THINGS

Thursday, October 23, 8pm
Saturday, October 30, and Wednesday,
November 3, 8 p.m. at FlynnSpace in
Burlington. View website for ticket
prices through November 6. \$10
\$15 for Champlain College faculty
and staff. Free for Champlain
College students with ID. Info:
862-5456, www.champlain.edu



OCT.28-30, NOV.3 | THEATER

OCT.31 | SPORT

Spooky Sprinting

Horror movies have taught us that to hold its own in the presence of ghosts and their ilk, suffice it to say you'll be doing a lot of running at Onion River Sports' Autumn Onion 5K Costume Race, where Halloween characters ranging from the silly to the scary abound. At last year's costume drill race at Monticelli, two women disguised as packages of jelly beans — bedecked in garbage bags chock-full of colored balloons — hooked it in impressive 40-plus miles, recalls ORES marketing director Carrie Baker. Other memorable groups include a robot clan, Elton and a Dallas Cowboys cheerleader. It's basically "everyone's chance to dress really, really crazy," she says. This year, the dash winds through downtown Montpelier, raising money for Girls Move Mountains and counteracting trick-or-treating-induced sugar comas.

AUTUMN ONION 5K COSTUME RACE

Sunday, October 26, 10 a.m. at Onion River
Sports in Montpelier. The pre-race run begins at
8:30 a.m. \$15 race fee; kids 12 and under
\$10. 840-555-5555, www.onionriver.com



A Little of This, A Little of That

Minimalist scores defined choreographer Lar Lubovitch's early work, but his company has had plenty of room to grow since its 1968 founding. In a visit to the Flynn this week, the modern dance troupe revisits some of the 37-year-olds most famous works. Composer Philip Glass' repetitive structures set the tone for 1978's "North Star." Simple one-note vocals figure prominently in Steve Reich's Music for Mallet Instruments, Voices and Organ, the backdrop for highly technical movements in 1976's "Mannix." 2003's all-jazz piece "Cubanes Favorite Things" switches it up. "A cluster of dancers changes its internal structure the way individual vegetables boil around in a pot of soup," describes the Village Voice. With such different dances stewing, there's no better time to get a taste of the company. Variety calls a "national treasure."

LAR LUBOVITCH DANCE COMPANY

Performing October 29 & 30 at Flynn Meadows in Burlington, OCT 29: Free performance lecture by Flynn Center executive director, Jane Gossage, 8:30-9:30 p.m.; at Jerry E. Tarrant Gallery, info: 653-9550, www.flynnct.org

MASTER CLASS WITH LAR LUBOVITCH DANCE COMPANY

Friday, October 29 at 8 & 10 p.m. at Chase Center Studio, Flynn Center in Burlington, \$20. Space is limited, pre-register only 652-4945.

calendar

OCT.27 - NOV.03, 2010

WED.27

business

WV BUSINESS SUMMIT Tennessee provides family-friendly TV, features the local business community on Friday, Nov. 19, 10:30 a.m. Building Front in Shenandoah Valley. Sumner-Henry, Shenandoah Hotel & Conference Center, South Burlington, 11:30 a.m. to 1 p.m. Info: 534-2322

education

COLLEGE ADVICE SESSION From applications to a campus visit, explore family office careers during special hour of free education, 10:00-11:00 a.m. Memorial Library, Wakefield, 4:30 p.m. Free, info: 676-4506

WORKING HANDS THE COLLEGE APPLICATION PROCESS High school seniors and underclassmen live from a parent's point of view. Presentation is meaningful, 5:00-6:00 p.m. Saturdays, 8-11:30 p.m. Free, info: 920-4142, 3107

environment

WILLYSON'S BUSH INITIATIVE Local devoted to clean-up & more importantly, land reclamation, author to make it happen, 10:00 a.m. to 1:00 p.m. Loxley, Wakefield & 45 p.m. Free, info: 626-4480

etc.

NON-PROFIT OUTLETS Free-carbonic discounts at a shop and craft session, Burlington Municipal Library, October 29 at 6 p.m. Free, info: 475-7546

EVENING WITH FLORENCE-MATILDA ROYCE COLE The creator of the Florentine Ballet, will discuss her philosophy & her work, 7:00 p.m. Free, info: 581-0533

FREE CREDIT COUNSELING Credit counseling available at Flynn Center at 10:00 a.m. to 1:00 p.m. on Wednesday, November 10, 2010. Registration is required, 10:00 a.m. to 1:00 p.m. Free, info: 534-2322, www.flynnct.org

film

LAST THING In the film, the director talks into the web 3D beyond the imagination, set on a group of people, 10:00 p.m. to 1:00 p.m. Free, info: 534-2322, 10:00 p.m. Free, info: 534-2322

WAGTAILS In the film, the director talks into the web 3D beyond the imagination, set on a group of people, 10:00 p.m. to 1:00 p.m. Free, info: 534-2322, 10:00 p.m. Free, info: 534-2322

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and features, 10:00 a.m. to 1:00 p.m. Free, info: 534-2322, 10:00 p.m. Free, info: 534-2322

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food & drink

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CALENDAR EVENTS IN SEVEN DAYS

LISTINGS AND UPDATES WILL BE WRITTEN BY DANIELA POSE. GIVEN OUR LIMITED SPACE AND STILL IMPROVING CONTENT AND OTHER FACTORS, PLEASE ADVISE WORKING WITH US TO LIST. EITHER THE CALENDAR OR THE CLASSIFIED SECTION. IN ALL APPROPRIATE, CLASSIFIED ADVERTISING MUST BE ADDED TO PURCHASE A CLASSIFIED LISTING.

WED 27 • B 30

"I feel very lucky to have joined the NRG Systems team. When I first came to the company I really didn't understand what a phenomenal place this is... the people here, the environment, the building, the philosophy... it's just amazing... it's a great company to work for."

— Sarah McLaughlin
Engineering Technician

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Mummenschanz

Wednesday, October 27 at 7:30 pm

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Lar Lubovitch Dance Company

Saturday, October 30 at 8 pm

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The 25th Anniversary of Vermont's Longest-Running Film Festival

3rd ANNUAL HORROR FESTIVAL
SATURDAY, OCTOBER 30, starting at 8:00
A Night on Swamp Camp including a Special Appearance
by President Matt Harris of Making Monsters at 9:30

2010 VERMONT FILMMAKERS'
SHOWCASE WINNERS
SUNDAY, OCTOBER 31, 8:10 PM

SPECIAL APPEARANCES

WEDNESDAY, OCTOBER 27 and THURSDAY, OCTOBER 28
Joe DeSanto, Conventioneer and Editor, *When a Stranger Comes to Town*

THURSDAY, OCTOBER 28

Kate Roberts of the *Glenn Miller Story*, *The Glenn Miller Story*

FRIDAY, OCTOBER 29 and SATURDAY, OCTOBER 30

Gregory Bennett, Director, *Red-Eyed Girl*

SATURDAY, OCTOBER 30

Caroline Malina, Director, *Burning in the Sun*

FRIDAY, OCTOBER 29 and SUNDAY, OCTOBER 31

John DeSanto, Producer and Star, and Judith Moore, Director,
The Pink 14 (Producer of *Chinatown*, *Christine*)

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Sound of the City

Navigating the CMJ Music Marathon in NYC

BY DAN ROLLES

There is but one word to sum up the annual College Music Journal Music Marathon & Film Festival: overwhelming. The five-day rockafest is a host of epic proportions. Even the most seasoned festival veteran could barely hope to experience but a fraction of the conference's bounty: more than 1200 bands in more than 50 venues throughout Manhattan and Brooklyn, and dozens of films, panel discussions and exhibitions. And that doesn't take into account all the "unofficial" events that juggle back on CMJ's considerable catchet. Add to that the general mania of New York City and you've got an experience most music fans would be lucky to emerge from alive—or at least not completely broke.

Last week, I made my maiden voyage to CMJ—actually, my first trip to a major music conference of any kind. I haven't experienced it locally by Sullivan or Austin or its Canadian cousin, North by Northwest in Toronto...but it was a wild, unrepeatable, exhilarating and expensive few days in New Amsterdam. As best I can, I'll attempt to distill the experience here. Buckle up.

I arrived in New York last Tuesday afternoon and, after depositing my stuff at RadioCity, made my way to the CMJ registrar at a church near NYU to claim my pass credentials, a mammoth but indispensable guidebook and an utterly ludicrous, neon-splattered gift bag. The only thing and bag proved to be good for was identifying, from a distance, the merch table you didn't want to talk to if they were wearing the shoulder bag in public. Amen.

Here's the thing about CMJ: You can't possibly go to everything you'll

want to see. And a good percentage of the shows you'll remember most fondly will feature bands you'll never hear of. It's important to come up with some sort of itinerary. But, as I would discover, it may be even more important to not be too rigid in sticking to it. Half the fun is getting lost, and stumbling upon a band you never knew you needed in your life. I found a few.

The rough outline for my first night was to head to Pianos on Ludlow Street for rising rockie hip-hop darlings Das Racist, stopping in at as many showcases as I could along the way.

The first stop was an old favorite haunt, the Loft Lounge. As I creased into the dimly lit, crowded basement, the first band of my CMJ experience took the stage. Let me tell you, what an introduction.

The group was an Israeli psych rock quartet called Nofla. They rocked my world—so to speak. Here's a snippet from a description I posted the next day to my blog, *Solo State*, cribbed from my rather messy notes:

Nofla's psych-pop peg with a shamanic beat never caught anywhere among the White Undergrowth, the Northside and Clay Year Hand Day Bash. Intricate arrangements and surprising melodic turns, bolstered by cleverly crafted hooking words. Also, I have something written down about when a bandster said of yours with a band, not say "you." Says otherwise. Next up was a pretty little else—

more psych duo from Minneapolis, Dots Trash College. These guys bridge the gap between the lo-fi/noise pop I so easily fall for and the unworldly experimental, free grooves I locally feel from Arthur. Everywhere and Everywhere. This stuff of ways interests me, but often I feel so completely connect with it. Unfolding without pop guidelines over a melatonin of electronic drones, loops and noise, DTC proved a happy medium and another good find.

After dropping in on a series of sets in the East Village, I decided to check in at Pianos a little early and stake out a spot for Das Racist. Just before they took the stage, I thought what would prove to be my favorite find of the fest: *Vigors Reaches We Are Trees*.

The dreamy folk pop outfit was a late addition to the bill, and wasn't even listed in my copy of the guidebook. As such, it took me almost all week to figure out just who the hell they were. But I'm glad I did. For starters, the band strained a packed room of morose critics who came to see a hip-hop band. For another thing, their critically-acclaimed *Andreas* third aesthetic was right up this indie-folk-loving critic's alley.

Das Racist was underbellying but still fun, putting the cap on a great first night and kicking off a remarkable week.

The remainder of my time at CMJ was similarly unpredictable and rewarding. Some highlights: an old pals Good Old War at the Canal Room, an Italian instrumental band, Calibera 25, at Nofla that sounded like what would happen if Bruno Mars and a Tinseltown film, Nofla again the following night for the launch of Burlington Discover Jazz Festival artist-in-residence director Lou Gurdan's new venture, New Vegas Records, making into the Mercury Lounge to catch Nofla start a stunning, sultry Swedish band, Ritt Aid Ritt, who persuaded a

drunk at the Delaney to shut up so they could play unmolested; and about a dozen other bands I wish I had space to write about here. This is not to mention a slew of enlightening panel discussions and networking opportunities with rock writers from around the country.

My only issue with the CMJ experience has been to do with CMJ and more to do with, well, you. By my count, there were exactly two Vermont-based acts performing at this year's fest: singer/songwriter Kris Gersen and rising songstress Rachael. (Though that tally doesn't include the Vacant Lots, who showed up at RadioCity for a non-CMJ gig.) This out of 1200 is...well, great.

I have long been skeptical of the value of counter showcases such as CMJ and SXSW for virtually unknown, unsigned bands. Does the exposure—travel, time, etc.—balance out the opportunity to be heard by new, possibly influential ears? After spending a week immersed in CMJ, my conclusion is this: absolutely.

Will playing CMJ guarantee that you get signed? Nope. Will it haul you to thousands of new fans? Probably not, though you never know. Will it give you a money bullet point for your press kit? Meh. Whatever.

But here's what it can do: CMJ will expose you to new music you never knew existed, and it may, expose you to music to people looking for the same. How often do local bands get to play for nationwide (and exclusively composed of willing listeners eagerly looking to discover their) stuff, not as often as they should. But at the CMJ Music Marathon, that's exactly what you'll find, and on so, straight on.

Followable as always

See you there next year! ☺



LANE series

THE UNIVERSITY OF VERMONT

2006-2007 PERFORMANCE SEASON
OCTOBER/NOVEMBER



NO. 100

JOHN KANE

JOHN KANE

EDWARD STOL

The Wykes and Red Molly
American roots/blue-jazz folk 10/29
Frida Maciejewicz, piano 11/5
Adrian Lage and Taylor Hayes,
guitar and piano 11/12
Cooked Soul, progressive bluegrass 11/18

the performance details and artist bios/credits,
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music

CLUB DATES

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WED.27

burrlington area

VE LOUNGE DJ/Kayce/presents: The Lounge Live! (free) 10 p.m.
CLUB BEE HIVE (open) 10:30 p.m. (ages 18+) DJ/present: King of VT (top 40 hits) (top 40) 10 p.m. \$5
FRANKY'S & KAYCE 9:30 p.m. (free)
HIGHER GROUND BALLROOM Open House (house) 10 p.m. (free)
LEONARD STREET & CAVE Post-club & Digs (free) 10 p.m. (free)
LIFT (DJ) 10 p.m. (free)
MANHATTAN PIZZERIA PUB Open Mic (open) 10 p.m. (free)
THE HONEYMOON Post-club & Digs (free) 10 p.m. (free)
THE HONEYMOON Post-club & Digs (free) 10 p.m. (free)
THE HONEYMOON Post-club & Digs (free) 10 p.m. (free)
THE HONEYMOON Post-club & Digs (free) 10 p.m. (free)

central

THE PRESENT THEATER & CAVE (free) 10 p.m. (free)
BLACK BEAR BAR AND BISTRO The Gravelle (free) 10 p.m. (free)
CHICKADEE The Gravelle (free) 10 p.m. (free)
OPEN MIC (free) 10 p.m. (free)
LEONARD STREET & CAVE Post-club & Digs (free) 10 p.m. (free)
LEONARD STREET & CAVE Post-club & Digs (free) 10 p.m. (free)

PURPLE HORN PUB (free) 10 p.m. (free)
CLUB HONEYMOON (free) 10 p.m. (free)
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burrlington area

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THE CO. J.J. CARMEL, PHILIP, JENSEN-CONGREGATION

Canada Dry

Canada Dry is the name of Canada's most promising young songwriters, CARMEL, PHILIP, JENSEN-CONGREGATION, has been writing northern audiences in recent years with a rising blend of poignant writing and swoon-inducing melodies. If you believe the hype — and we do — the often voiced singer is fast becoming a household name in modern folk music circles. This Tuesday, as part of a lengthy northeast tour, she'll perform at the State's Kneese in Moreville with fellow Canadians KIM PRIMO and KIM HARRISON.

HIGHWAY 100 (free) 10 p.m. (free)
CLUB HONEYMOON (free) 10 p.m. (free)
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burrlington area

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THE HONEYMOON (free) 10 p.m. (free)

SOUNDbites

CONTINUED FROM PAGE 33

musical conversation will be as affected by the 2000's as mine move so much as the city's punk and hardcore scenes, which are composed mostly of underage kids — though, as far as the bulk of those shows do happen in teen centers. Well, Dumbdon is mad as hell, and he's not going to let it sit any more. He's put out a call to write — a note with "X" marked on their heads — for his band's all ages show at Max Station from this Friday with 3TV punk legends the **BLUES**, who threaten it will be their last of 2010. "I hope peace, and we are not going to let them win," writes Dumbdon — referring to the 18 plus thing, not the Woods, presumably he adds "punk rock." Indeed.

Bad Name of the Week: MAY WILL NOT BE The story about this "Gothrocker" does not that "they" probably won't hate them. They of course being anyone who attends the Masquerade Ball at London Street Cafe this Saturday to see the "Gothrock" outfit's spunky take on life and Americans. But I guess They Will Love Us might send the wrong message — not to mention be a really daudley thing to name your band.

How do you know when a show is good? When you can take your girlfriend's very conservative, first generation

Ukrainian American dad to see them and the dude dances. No kidding, this actually happened the last time the NYC based Ukrainian brass band **MADE SOUL PARTY** was in town earlier this year. They'll be back at the Higher Ground Showroom Lounge this Thursday with, in case of the odder/cooler past ages in recent memory, local opener **MAJESTY DUTCH**.

So, contrary to musings in last week's issue, I did make it home from CMJ in time to catch **BLUES BUTTER**, the **EMERSE** and **JOY HAS BEEN HERE** on at the Monkey House last Saturday. Good thing, too, since I clearly hadn't spent enough time in load, crowded rock clubs last week. — Anyway, JTB were every bit as good as advertised. The **EMERSE**, a newish local band, were interesting, if a little rough around the edges that **Blues Butter**. Oh, **Blues Butter**? Holy rock and roll. Regular readers know I love me some art-influenced rock but **Blues Butter** hasn't had a straight up rock band like this in a long, long time. This is gonna be a fun ride.

I was pretty psyched to see that Portland, Ore. based songwriter **MELOAN** will be on town this week and seems to have made Burlington a regular stop on his tour.



itinerary. Unfortunately, the show is at an underground venue and I can't tell you which one. If you do some searching, you'll figure it out. But you didn't hear that from me.

And finally, no mention of in a recent column, local singer **ANNA FREDERICK** will soon be on MTV, as she leaves the Queen City to pursue her music career in Berlin — the one in Germany, not VT. Year

last chance to catch her will be Wednesday, November 4, at the Porous Acoustic Lounge. Best of luck, Anna. It's been a pleasure. @



Listening In

And even once this week's totally self-indulgent column segment in which I bring a random sampling of what was on my iPod, turntable, CD player, 8-track player, etc. this week:

- We Are Seven: Replugged LP
- Body Driven Bay to Whet in Running: Part I: Photographing Swedish
- The Secret Lives of the Brown's: Live At the Rising Night
- John Legend & the Roots: Water Me!
- Freddy Johnston: The Perfect World

DOT MUSIC NEWS
THE MAIN ST. SCENARIOS

MAJESTY DUTCH
OCT 30TH 8PM

RUMBLEBUCKET
A NEW MUSIC SERIES
OCT 30TH 8PM

SOUND OF URCHIN
OCT 30TH 8PM

THE MAIN ST. SCENARIOS

AFTER DARK
MUSIC SERIES

Garnet Rogers

Saturday, October 30 at 7:00 pm
United Methodist Church
\$10 advance, \$20 at the door

Headed by Boston Globe as a "charismatic performer and super—one of the major talents of our time"

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REVIEW *this*



Susannah Clifford Blachly, *All the Colors*

SELF-PRODUCED CD

Marshfield singer-songwriter Susannah Clifford Blachly's "solo CD" are newer reality-style flights. On her first three recordings, Blachly enlisted a talented mix of central Vermont musical friends and cohorts to join her on a wide variety of original acoustic music. Her new recording, *All the Colors*, provides more of the same, and includes many familiar names, including Blachly's longtime singing partners Lewis Penrose and Paul Coney, along with producers, musicians and studio master Colin McCaffrey, and songwriters/co-producers George White. What was a short-cut in Blachly's last musical center, *Wagtail*.

Her compositions have recurring themes and features. Blachly's singing, low, soft with the fire, strong lyrics has resulted in a number of compositions with a "burnt" or "apocalyptic" flavor. Of the 13 original songs, "Black Above," "What Be Long" (both co-written with White), "Casper's Dream" and the title track all have that Southern mountain feel.

Blachly is also known for composing rough-hewn songs about family and interpersonal relationships, and about how they change over time. Some half dozen songs, including "In All Good By," "Black for the Stars" and "Broken Circle," are part recent ballads and part earnest country sessions. "Morning Prayer" also includes a sweet duet with Penrose that recalls "Another Day," the marvelous Blachly composition on her 2007 release, *Come on Home*.

One of my favorites from the new collection is the final track, the hymn-like "Heaven Dances in the Dark." The song features a heavenly pairing of Blachly's beautiful voice and that of her niece, India Laughlin. McCaffrey and Jeremiah McLean provide gentle backup on piano and cello, respectively. The new showcases Blachly's ability to write and perform a real gem.

She'll be appearing with many of the musicians who guested on *All the Colors* at a CD release concert this Friday, October 29, at the Bethany Church in Montpelier.

ROBERT PRINCE



Ethan Azarian, *Cross'n Over*

CD RELEASED CD

On his latest record, *Cross'n Over*, Vermont writer and Austin, Texas, resident Ethan Azarian can't wait to explore another peaceful sonic territory. One of his surreal, delicate passages will likely find the country singer about a firing compliance, while those unfamiliar with either will discover a gifted and distinct voice.

The album begins with the title track and imports the same quiet, odd, handmade southern-southern folk art growing in a cave — done by Azarian and his wife, fellow artist Melissa Knight. Over something, something, Azarian paints a similarly strange but comforting picture to death. "Oh, dying before the ground, there all your possessions in or / can you won't need you on the other side," he sings

in a sweet, gruff baritone that exists somewhere in the space between folk rock songwriters Ricky Burn Jr. and legendary folkie Phil Ochs. Also in his vocal art, Azarian's worship is as thoughtfully simple, adolescent, but somehow also worldly and weary.

"Blame" is next and seems to borrow the opening progression from Mazy Star's classic "Radio Into You." Tony Newcomb's swooning pedal steel gracefully frames Azarian's gloomy moanings.

"Upside Down" is pitch perfect, Max-eyed country soul. There is an understated, if not lost, innocence to Azarian's writing, fully as display here, but the singer reminds his searching, straight-ahead songs with the album's most ambitious and nuanced arrangement, particularly on the song's driving outro, which features blooming steel lines over right, viscous horns from Knight's cello.

"Winter" is a curious highlight, especially considering that Azarian and Knight spend winters in Texas despite his love in the song. "Winter is my favorite time of year." Still, Azarian's song, carefully crafted and gloriously optimistic, says within the expanding glow in the Green Mountains for even the most ardent cold weather cynic.

"Pet on the Ground" is yet another deliciously offbeat number, dedicated to the importance of keeping a level head and life's ascending challenges. There's something oddly reassuring in Azarian's unphoned-out delivery, also at his advice from your local coffee farmer.

"1000 Miles" is a touching ballad, and an album highlight — thanks in no small part to Chris Sargison's beautiful backing vocals.

"Knock on Your Door" is another rough-hewn gem, featuring some of Azarian's finest writing.

Following the truly strange "Chameleon," *Cross'n Over* leads to rest on a cello-driven, untitled instrumental, a beautiful elegy to a wonderfully obscure record.

Ethan Azarian plays Burlington's Radio Beat this Friday before the scheduled retreat to the warmer climes of Austin for the Winter.

DAN COLLIER

Central Vermont Community Players
proudly presents its first event

haunted house

Nightmares Beneath The Chapel

October 29th,
30th, and 31st
7pm-11pm

College Street
Municipal
Auditorium

\$30 Adults, \$7 Students/Seniors
*under 15 years must be
accompanied by an adult.

Tickets at the door
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802-476-3619

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tuesday

wednesday

thursday

friday

SEVEN DAYS



THE 28th EARLY MORNING FOLK

SEE PAGE 47

TAMU CAFE & NIGHT CLUB 401 North Green Pkwy.
with DJ music (Pop-R&B) 9 p.m. Free

SUN.31

burtonfenton area

MO LOUNGE Funkhouse and Blue Bird Swing in
Moonlight & Pinks (Jazz) 7 p.m. Free

THE EURO KALLIST Open Mic 1:30 p.m. Free.
CLUB METROHOUSE RUMBLEJACK! Full Tang
(Jazz-Rock) 9 p.m. \$40/5

HIGHER GROUND BALLROOM (Pop/Rock) 7:30 p.m.
\$10/15 Ad.

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\$10/15 Ad.

Call Me Darling, Darling

Deeply an appreciation for a variety
of styles, from world music to rock to a
cappella, **NORTHAMPTON**
has their love for high-quality folk-pop
songs through a modern, modern sound
present. The music is a world of
sounds both sweetly familiar and
curiously foreign. This Thursday, they'll
be in the Heavy People in Burlington
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northampton

MEET ME 7:30 p.m. Thursday. Heavy
People (Pop/Rock) 7:30 p.m. \$10/15 Ad.
PAPER PUP 8:30 p.m. Thursday. Heavy
People (Pop/Rock) 8:30 p.m. \$10/15 Ad.

WED.03

burtonfenton area

MO LOUNGE Funkhouse and Blue Bird Swing in
Moonlight & Pinks (Jazz) 7 p.m. Free

THE EURO KALLIST Open Mic 1:30 p.m. Free.
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From Decay, New Life

Linda E. Jones, 'Sticks & Stones'

When you enter the front room of Burlington's 226 College Gallery, the first thing you see as a small, crumbling house seemingly made of cedar blocks and stacked under this, fallen trees. Portraited artist Linda E. Jones created the sculpture, inspired by a Haitian tomb, in the late 1980s. After exhibiting it at that time, she stored the work outside under a tarp for more than 20 years. Jones had nearly forgotten about the little house when she rediscovered it shortly after the Haiti earthquake in January. For the artist, the work took on new meaning, symbolizing the Haitians' loss of shelter, safety, structure and life.

The two rooms of Jones' exhibition hold distinctly different works, yet themes link them. Destruction and the potential for healing are strong undercurrents in both the Haitian tomb installation and the digitally based works that surround it. The latter comprise an artist's use of social media following a sports injury. In "Deciphering the Code: I (Assessing the Damage)," an internal image of the body looking down from the shoulders, a bright cyan background links beneath length white veins (veins) that frame a swirling place of blue, blob-like forms.

In places, Jones painted leaping groups of swirling red lines. To the right of the ghostly white spiral columns, what seems to be a highlighted rectangular section features two orange-colored black and pink — perhaps the "damage." The MRIs are medical and detached, yet strangely intimate. They reinforce



DESTRUCTION AND THE POTENTIAL FOR HEALING ARE STRONG UNDERCURRENTS IN BOTH THE HAITIAN TOMB INSTALLATION AND THE DIGITALLY BASED WORKS THAT SURROUND IT.

the physicality of the patient and the views, suggesting both our individuality and commonness.

Perhaps because these are internal scenes of a person intimately related to the artist, her painterly additions to them can give the scenes of writhing hands, of an unseen person waiting for news of her loved one. The marble jump and flat

wood around the damaged body, capturing an artist's fascination with color and form and a mother's fear. Together with the Haitian tomb, the works suggest the artist's desire to ease the pain of others. They are tender, yet sharpened by the knowledge and fear of loss.

A different series of Jones' works picks up themes of death and regeneration. She found a log in the woods, broken open with a flat, white, disc-like finger growing inside a narrow crevice along its length. The image inspired her two works in this exhibition drawn on the central shape filled with stacked white discs.

The first, a nearly three-dimensional wall-mounted work built into a thick



wooden panel, seems to be a direct physical representation of her hand. Jones drew a true hairlike texture over the surface of the panel and carved one it to create the thumb with stacked finger inside. The finger stood at several inches from the surface. The nibby was material used to create the white discs is grotesque, while the wound-like

paper sheets surrounding them has an unwavering transparent, skin-like texture. A bristly stroke of red paint weaves over and under the wood-grain drawing, adding formal strength to the piece while obscuring its otherwise representational veracity.

Nearly, an almost equal-sized drawing of the same subject on panel succeeds with grace and elegance when the more direct piece explores too much. The drawing, "Finger Tree," is natural and richly wrought. The surface is scumbled, rubbed, brushed and layered with marks that reinforce the organic originality and beauty of the central shape and composition of the companion piece. The red circle recurs, only here it is dynamic and strong, its relationship to the shape of the finger an almost joyful celebration of the cyclical decomposition and regeneration the finger may symbolize.

Jones' simplest work is her strongest. The pliant log, the most elegant translation of her experience, communicates her skill with material and imagery, and her resonant sympathy for the world's varied organisms. The Haitian tomb, the MRIs and the strangely regenerative finger seem at first unrelated, yet each points to the essential connectedness of living things and our shared experience of brokenness and healing.

AMY RAHN

Linda E. Jones, "wound made with a hand" (center), "Finger Tree" (right), 2014. 226 College Gallery, Burlington, VT. Through October 31.

ONGOING

burlingtonarea

JOHN KATY HOP-ORIGINAL JARED OWEN REMIGIO
EXHIBITION Prints by John Katty, Jared Owen and John Katty. 226 College Gallery, Burlington, VT. 508-532-5322.

ADAM DEVEREUX Mixed media collage paintings that unfold the natural and urban worlds and comment on seasonal use of environment. 226 College Gallery, Burlington, VT. 508-532-5322.

AFTER DARK Images by local and international photographers that depict nocturnal scenes. 226 College Gallery, Burlington, VT. 508-532-5322.

ART OF THE ROOF SHOW SUMMER WINTER
The strings and the strings on the roof. 226 College Gallery, Burlington, VT. 508-532-5322.

ART OF THE GROUP SHOW SUMMER
The strings and the strings on the roof. 226 College Gallery, Burlington, VT. 508-532-5322.

ART OF VERMONT Sculpture and paintings by artists affiliated with the art and design community. 226 College Gallery, Burlington, VT. 508-532-5322.

DAVE WARD "The strings and the strings on the roof." 226 College Gallery, Burlington, VT. 508-532-5322.

DAVID AND JANE CLARKE "The Ten Commandments." 226 College Gallery, Burlington, VT. 508-532-5322.

included in art and design community. 226 College Gallery, Burlington, VT. 508-532-5322.

DECEMBER Abstract tapestries "The strings and the strings on the roof." 226 College Gallery, Burlington, VT. 508-532-5322.

JOHN KATY HOP-ORIGINAL JARED OWEN REMIGIO
The strings and the strings on the roof. 226 College Gallery, Burlington, VT. 508-532-5322.



VISUAL ART IN SEVEN DAYS

ARTISTS AND VISUALISTS ARE WRITING MEGAN JAMES
EXHIBITION AND RECEPTIONS TO BE HELD AT THE GALLERY
EXHIBITION NOT BE HELD AT THE GALLERY



GET YOUR ART SHOW LISTED HERE!

IF YOU'RE PRESENTING AN ART EXHIBIT, GET YOUR ART SHOW LISTED HERE!
CONTACT US AT 508-532-5322 OR VISIT US AT 226 COLLEGE GALLERY, BURLINGTON, VT.
VISIT US AT 226 COLLEGE GALLERY, BURLINGTON, VT.



CARTOONSTUDIES



FALL: A CATERPILLAR TALE

Written by Roy Fox and illustrated by Stefan and David for many countries, but currently residing in the West. Jonathan Fox, whose site you can find here: www.cartoonstudies.com. You can see more Cartoonist Tales and other work at www.creativecartooning.com.



DESIGNED BY ROY FOX & DAVID FOR THE CENTER FOR CARTOON STUDIES. THE CENTER FOR CARTOON STUDIES IS A 501(c)(3) NON-PROFIT ORGANIZATION. FOR MORE INFORMATION, VISIT OUR WEBSITE AT WWW.CARTOONSTUDIES.ORG.

WILKINSON AREA ART SHOWS 4-20

central

ALANA BISHARA Through October 31 at Center Gallery in Huntington Center, info: 264-7000

ALAN BIRN A group exhibit featuring works in a variety of media by artists from Vermont, New Hampshire and England. Through November 1 at Newbury College in Newbury, info: 781-937-1000

ALISTAIR WYTHIE In *TRACERS BY THE LEASE LIFE* IN *NOVEMBER* A *WINTER* abstract photographs, text and notes from the Vermont Public Service that capture a track to the hidden aesthetic forms of life. Through November 12 at Vermont Statehouse in Montpelier, info: 828-0265

ARIZO GONZALEZ SAGOL Abstract images in ink, watercolor and mixed-media. Through October 31 at Two Rivers Pottery Studio in Huntington Center, info: 264-6332

BARBARA LEHR "Black White in color" (postcard) by the local artist. November 1 through 30 at Central Greenhouse in Montpelier, info: 828-0268

BARBARA LEHR "Traces & Marks" acrylic paintings in boxes. Through October 31 at the local art & cafe in Montpelier, info: 264-0264

CARI JAY Joyful images, acrylic on canvas. November 1 through October 30 at The Stone House in Berlin, info: 264-0268

CHALISE E. HILL "Tendergreen Dreams" photo collage. Opening 11 a.m. to 4 p.m. in the local art & cafe in Montpelier. Through October 31 at The Green House at Gallery in Huntington Center, info: 264-0268

CHRISTOPHER A group showing in variety of media from representational and graphic to abstract in celebration of the gallery's founding anniversary. Through November 12 at Chandler's in Berlin, info: 264-0268

EVAN CALDWELL "A Day in the Life" a series of works by the local artist. Through November 12 at the local art & cafe in Montpelier, info: 264-0268

KAREN PERKINS "The Art of the Mind" a series of works by the local artist. Through November 12 at the local art & cafe in Montpelier, info: 264-0268

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TRUSTED

More than 78,000 educated, active readers turn to *Seven Days* every week. Thousands more visit our websites each day. Employers get immediate results from their online job postings. We're broadcasting employment opportunities on Twitter and posting them in your favorite local newspaper.

Can "Craig" do that for you?

LOCAL

Seven Days is locally owned by two Vermonters, Paula Roudy and Pamela Polston, who were journalists, not businesswomen, when they founded the paper in 1995. Unlike the robots at Craigslist, they know the difference between Burlington, Vermont, and Burlington, Massachusetts. Attract local talent by posting your job with the local leader.

SOURCE

They say, "Consider the source." In *Seven Days*, readers can be sure that our employment advertisements are legit and local. *Seven Days* continues to be a valuable source of news and information in our community because of the support of real local businesses — customers need not apply!

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SEVEN DAYS

your

TRUSTED

LOCAL

SOURCE

GLACIERSHED GLASS "Color and Light" all landscape and abstracted works. Through November 21 at Emily's Treasures Gallery in Shelton. Info: 333-8273

EXPRESSOARTS "Cafe" a collection of prints on Play MacDermid, awarded the annual outdoor sculpture exhibit. Including the works of Thomas Arfons as well as the artist's own works. Through January 31 at Hudson City Art Center in Groton. Info: 233-1338

LANDSCAPE LIGHTS & LUMINOUS SHOW Fundraising for the historic and lighted lighthouse. Includes landscape and abstracted works. Through November 21 at Emily's Treasures Gallery in Shelton. Info: 333-8273

IMPROVED NATURE "The landscape paintings of Vermont landscape artists" feature contemporary paintings. Through November 21 at Bryan Memorial Gallery in Jeffersville. Info: 444-3880

RAVEN STONE "Fourteen stone mask paintings" by artist Kevin J. Vermont. Info: 333-8273

MAJESTIC BARKER "The artist's collection of the best in American art" featuring the works of the artist's collection. Through November 21 at Hudson City Art Center in Groton. Info: 233-1338



Eric Nelson

Repetition, variation and layering are key to the Midbury artist's dual exhibition, "All As One and the Reality" and "Three Years Passing," showing through November 7 at the Jackson Gallery at Town Hall Theatre. "All As One and the Reality" is a 2 by 2 by 4 each individual sculpture each day for a year. Some are abstract, others look like slightly humanized household objects, such as a vase, a piece of wood, or a piece of metal. "Three Years Passing" is composed of photographs of the artist's work, arranged in the form of a book, and is a series of images in his repeated work and their variations. Shows here, a detail from "All As One"

MARK TV BARS "A series of paintings inspired by movement and music from the 1960s to the 1990s." Through October 21 at Hudson City Art Center in Groton. Info: 233-1338

NICHOLAS TURNER "Mixed media collage of the artist's work" featuring the artist's work. Through November 21 at Hudson City Art Center in Groton. Info: 233-1338

RYAN HANCOCK ARTISTS "Photographic by Ryan Hancock" featuring the artist's work. Through November 21 at Hudson City Art Center in Groton. Info: 233-1338

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southern

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Champlain Theatre



THE Shape of Things

by Neil LaBute

October 28, 29, 30 & 31

November 3, 4, 5 & 6

8:00 P.M.

Through November 31

General Admission: \$20.00

Student: \$10.00

Senior: \$10.00

Children: \$5.00

Infants: \$2.00

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<p>W's "Adidas" (41313)</p>	<p>SALE \$55</p> <p>Reg. \$99.99</p>	<p>W's "Adidas" (41314)</p>	<p>SALE \$60</p> <p>Reg. \$120.00</p>
<p>W's "Adidas" (41315)</p>	<p>SALE \$50</p> <p>Reg. \$99.99</p>	<p>W's "Adidas" (41316)</p>	<p>SALE \$40</p> <p>Reg. \$99.99</p>
<p>W's "Adidas" (41317)</p>	<p>SALE \$50</p> <p>Reg. \$99.99</p>	<p>W's "Adidas" (41318)</p>	<p>SALE \$40</p> <p>Reg. \$99.99</p>

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movies

Hereafter ★★★

Chor. Edwards' supernatural drama tells the stories of several characters who've lost loved ones or "carried" unrequited love themselves. But, engaging as it is at times, it left me contemplating: their plight less than that of the departed, who evidently spend eternity creatively writing (as the metaphysical phase).

Matt Damon plays a reluctant San Francisco psychic. He not only goes to the head of the funeral, he's flanked incessantly with messages from the other side. If there is life after death, I certainly hope it offers more recreational opportunities than this picture implies. It would be nice to think Damon might get a huge payoff now and then, or at least be freed to do himself.

The script is the work of the accomplished British playwright Peter Morgan (*The Queen's Speech*), who, according to reports, wrote it some time back following the death of a friend and sibling. It's hard to guess why he did so. I'd note that once prominent TV producer such as John Edwards have worn out their welcome and held into relative obscurity (*Edwards' wife currently lists \$150 as the price for a private "reading," a fraction of what the one man would have commanded just a few years ago*).

Damon's character, George Langevin, is the son Edwards. He's had the fame and power on the surface he could have made exploiting his job, because he considers it a curse that keeps him from living a normal life and developing normal relationships. Despite pleas from his increasingly brother (Jay Mohr) to go for the big bucks, he drives a humble as a hobby.

The screenplay intertwines his story subtly with several others. The Belgian actress Genevieve de Donder plays a French TV news reader who picks the wrong week to take a tropical vacation and is involved by the 2004 Indian Ocean tsunami. (If you see this film, by all means arrive on time, it's a spectacular bit of cinematic wizardry.) She has a classic case death experience — the white light, the writing relatives, the feeling of profound peace. But, despite being a successful, highly educated journalist, she seems aware that millions of other people have reported such sensations and decides to write a book about the conspiracy to keep the phenomenon a secret. *Wow*.

The movie has more plots. Frankie and George McEwen play 12-year-old Los Angeles twins coping with a secondary lapse in street-crowding skills. Richard Kind is an unsolvable fellow who just lost his wife.



STAG FLAME
Damon's latest drama intertwines the soul-death that met in a way that ultimately matters much.

Reyer Deller Howard meets Emma in a smoking class, discovers his secret, begins to give her a dimension, and then has a completely incomprehensible reaction when he gives it.

Afterlife is directed with grace, beautifully shot and well acted, yet it disappoints for a number of reasons. It has nothing at all new to say about the afterlife; everyone's seen depictions of near-death experiences, and Morgan is a so-so scripter. Besides, some suggest such experiences are less related to what happens after life than to what the brain processes in final moments. There's rather significant difference.

Then there's the customary Hollywood my not with respect to George's unusual talent. Why make of supernatural movies feel the need to provide real-world medical

explanations for otherwise verifiably shenanigans can't be found in? Why can't Damon simply possess an unexplainable gift? Presumably for the same reason John Travolta was permitted to have unexplainable intelligence and telekinetic powers in 1994's *Phenomenon*. There always has to be some kind of a reason behind every miracle.

Between the loose ends and lapses of logic, the latest from one of our premiere directors ranks as a lesser contribution to hisography. His subject is one every human being will find compelling. His treatment of it, not so much.

RICK KISDIAK

MOVIE REVIEWS

Paranormal Activity 2

★★★★

So you're an unrepentant entry of some sort ghost or demon or whatever, and you want some more from a human family (never mind where you went, there would be a spider)? People don't know you exist, they refuse to believe you can exist. How easy would it be to walk into their nice suburban home and spoil what you desire?

Not easy, apparently that's it. Instead, you start by hanging around in the attic. Knocking the occasional pot off the kitchen rack. Making the media in the baby's room cry. Making it gradually, you escalate to big gross-out flash in cleaning a door. *Awake* or can only conclude that you, the source of paranormal activity, are heralded in by all sorts of potpourri rules and regulations. Either that or you just enjoy messing with people.

Well, no — that's the makers of this movie. Love them or hate them — and many do the latter — the proven of movies like *Paranormal Activity* and its sequel is that they get viewers all balance.

When we see a character at a number corner, or even a typical adult film, we know the rules of physics and psychology don't apply. Those of us who are horror fans can witness all sorts of badness may be — how do, say — one? — and still sleep fine.

But watching this film, with its long, low documentary scenes of the Ray family going about its boring business — turning off the lights, putting the baby down for the night — we can't help being lulled into a sense of order and security. You aren't supposed to notice. Does that mean there's no real threat? Right? If they do, something's wrong. And it doesn't matter that we know it was so complicated with Foley effects and wires.

Movies like the *Paranormal Activity* are experiences in recombining pre-fab materials in response film the way they did when they were too young to trust and on the screen to stay there. Some are amenable to the manipulation and some aren't, and some would simply rather not pay for it. But to those who actively enjoy being scared and haunted by their own fantasies and of which not, I can say that *Paranormal Activity 2* is the rare sequel that's as good as the original.

It's actually a prequel. When we last saw Kate (Katee Kirby), the camera-shy preteen of *Paranormal Activity*, she was not here! This film takes us back several



SLEEP ON THE MACHINE
A California family discovers that night leads security systems must protect you from a supernatural terror like William's report.

months to explore the parallel story of Kate's sister, Ellen Ray (Dyana Layman), who, as Kate mentioned in the first movie, also had personal experience as a child. Now she has a family's husband (Brian Solondz) a teenage stepdaughter (Molly Ephraim), a toddler and a dog. There's a lot of activity through simple captured by a camcorder (originally bought for Ellen's arrival) and security cameras the Rays own on their home after a mysterious break in.

Under the makers of the recent horror documentary *The Last Exorcism*, director Ted Williams doesn't make the mistake

of using the squaky higher budget to pretty it up. He understands the power of poorly framed shots. They withhold information. The actors playing the family are lay and natural, even when the plot pushes into an ugly home stretch, and we suspended disbelief without in full force.

Even after that, you may find yourself all at ease when you're alone in the bedrooms and have a sleepless night. But, hey, this is real. It's you. You know the rules. It's the end. Just the end.

MARGOT HARRISON

DISCOVERING NEW TV

NEW IN THEATERS

THE LAST AIRBORNE (R) In 1975, an all-Black crew of paratroopers landed and held an enemy prison camp in the Australian outback, earning Jimmy O. Yang, Woody McClain, & John Cullum a second-place win. **Social Forces** devoted (30 min PG-13) **Feature**

CATCH-22 This controversial, recently dramatized video brings to the attention of our government's war in Southeast Asia the plight of the American soldiers who are sent to fight in a war that is not theirs. **Social Forces** devoted (30 min PG-13) **Feature**

FRAGILE BEING You don't expect a woman to be a soldier, but when she is, she's a warrior. **Social Forces** devoted (30 min PG-13) **Feature**

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ratings

★ = refund please
★★ = excellent, but more, but not a lot
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THU, NOV 5, 2010, 7:00 PM WITNESS (1958) 200 min (PG)	SAT, NOV 6, 2010, 4:30 PM 2001: A Space Odyssey (1968) 161 min (PG)	SUNDAY, NOV 7, 2010, 2:00 PM 2001: A Space Odyssey (1968) 161 min (PG)
SAT, NOV 6, 2010, 10:00 PM 2001: A Space Odyssey (1968) 161 min (PG)	SAT, NOV 6, 2010, 7:00 PM 2001: A Space Odyssey (1968) 161 min (PG)	SUNDAY, NOV 7, 2010, 2:00 PM 2001: A Space Odyssey (1968) 161 min (PG)

Attendance is free. Seating is on a first-come, first-served basis. Tickets are available for purchase at the door. For more information, visit www.champlain.edu/tournees.

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CELEBRATE (July 20/21, 2012) Have you seen what the editors have done to our staff? They are better at their jobs now. Because they have a wonderful understanding of what is really on our minds and they are needed to snuff out our foul-tasting articles of course. This is the only way to protect them and we will pay for \$500,000 a month. In my opinion, the staff should be my metaphor of the month this November. I suspect that you will be in the front for a long but desirable future, or a happily but miserable moment, or some kind of lovely moment followed by a certain suggestion of a Frankensteinian being caught or understood. I made a movie in a poem about a birthday cake made of lunch meat.

CANCER [June 25-July 22] Don't try harder. Cancer isn't a war. Don't turn your focus into a whole lot of stress, anxiety, worry, and

your focus into a soft-eyed enjoyment of playing around with the possibilities. Don't tense your spine; instead, pour your warm focus and let it up your righteous ingers as if these lifelines to confirm your special talents, rather than waves of tenderness through your body spread your heart in the excitement of allowing your energy with life's unpredictable flow to immerse in the surprising revelations and insights that are constantly flowing your way. Halloween costume suggestions: Mr. Smoothy, Mr. Wizard, Dr. Emmett Brown, The Blob.

LEO (July 23-Aug. 22) "I wanted to change the world," said writer Aldous Huxley. But how? I think that the only thing he could do of doing up is since I suggest you adopt the as your operative hypothesis. Let's fly in a few weeks it may come for you to show us your latest ones with indigo, and no fly plan eventually got compared to some humanity here is I wish wings. But I know your judgment is as fine refine and realize to your own beautiful/imperfect self. I believe in change suggest an honest in school keeper of a good nature and it's yourself better version.

[illegible]

LIBRA (Sept. 23-Oct. 22) Few white tigers at a Chinese wild animal park became gay to learn for their own good. Maybe they'd hung around humans too long or their life style was too cushy. Whatever the reason, one of these unusual animals, almost of a red color, got five children into their habitats, hoping they would pass on and never tell others that, according to a Chinese newspaper, Tianan.

You could really use your own personal doorman or doorwoman — some one who would screen you, pay you everywhere you go and help you gain entrance through the portals you encounter. In my vision of what you require, this assistant would go further. He or she would find secret, concealed doors for you, and do the equivalent of uttering, "Ah, Behold the secret, the secret!"

or she would exorcise doors for you, allowing you to penetrate obstacles — going into corporate mode and fashioning a passageway for you right on the spot. If you can't find any one to fulfill this role for you, do it yourself. Halloween costume suggestions: a doorman or doormaness, a gatekeeper from a fairy tale.

of chickens? Since then the zoo officials have been taking measures to banish the big evil birds: by being nice to your infant on Lulu because I'm worried you might be headed in the tiger's direction. Undoubtedly thyself Halloween contains suggestion. a big fence

SAGITTARIUS [Nov. 22/Dec. 21] is the highest form of courage embodied in a soldier fighting during a war! Irish poet W.B. Yeats called the archer "the noblest of warriors."

the style of one deep self is equally doing. By my ontological reasoning, that will be the location of your greatest heaven in the day ahead. Now most illuminating and productive identifications will be the social no mistakes you live with the convulsive beautiful cinema you find inside yourself. Halloween costume suggestion: a central no one.

CAPRICORN (Dec. 22-Jan. 19) The investment opportunity sends out \$2,500,000 quickly, saving the money of just one equity slide show. You're not going to have better quality than profit in order to get the word out about what you have to offer but you'll have to be the price payer. Fortunately, to improve your odds and raise your chances of success, if you have to do a purely pay investment, please check in with your sleep and make sure that your gift is not a product or service that is impossible, illegal, ill-timed, or common. I suggest a truly subliminal or unexplored new vision or product, a TV infomercial advertisement for free sale.

AQUARIUS (Jan. 20-Feb. 18) Sunlight may smell spicy or musky to you these days. The handle grip feels a little too chafing. A squeaker in your porch. The home of the birth of all birds may sound like a symphony you have once in a dream. Your body? Electric. You smell? Smelly in other words. Aquarius may be a riot. The hills are alive with future mammals that taste delicious. Your feet will touch ground graced for more than usual. Happiness costume suggestion: a character from a film that shows our world life for the better.

PISCES (Feb. 19-March 20) In the middle of the last century, a young couple, Florence Kennedy and Andy, threw a retrospective party called "Love in Four Movements." One of the invited guests was the Piscean writer Anne N. She appeared as the eternal fertility goddess Asmode, but with an unexpected wrinkle. She wore slinkiness over her head. This Halloween I urge you to be inspired by Nix's decision to portray her muses as a goddess but not a Mark Twain to sage the head of her muses goddess. Find a disguise that allows you to embody the head and most beautiful part of your muse, and let it roam free.

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Curses, Foiled Again

Poker contestants at a convenience store robbery in Bermuda, Mich., by a man wearing a plastic Darth Vader mask identified James G. Hernandez, 45, in their suspect after the store's seven law-enforcement officers clearly showed him putting on the mask before pulling a butcher knife on the clerk (Oakland County's *Daily Tribune*).

Alaska authorities arrested two men trying to drill a passageway into a bank vault from a store they had rented above it. The men found the drilling started elsewhere, 70 miles away from their very odd, noting, "We weren't so when they were in the last stages of finishing the tunnel?" (Reuters)

Dangers of Night & Day

Solar rays bouncing off the gleaming glass of a Las Vegas high-rise hotel pose a risk of severe burns to people lounging at the pool. Local media, as well as some staff and guests at MGM Resorts International's Vdara hotel and condominium, which opened last December, refer to the reflection of the concave-shaped building as the "death ray," although MGM Resorts officials prefer the term "solar-convergence phenomenon." The firm installed high-tech solar film over each of the 4000 glass panes covering the Vdara's south facade, hoping to scatter the rays, but the concentrated sunlight remains hot enough at times to melt plastic and singe hair—and pedestrians shude. "My back and the back of my legs started burning, and I ran under a nearby umbrella," said William Piatas, 44, a Vdara condo owner who first encountered the death ray after a dip in the pool. "And I'm under the umbrella, and there is no shading from the light or heat." Piatas, who happens to be a lawyer, said he could even smell his hair starting to burn.

Not everyone is unhappy about the situation, MGM Resorts' chief of Gordon Acheson reported. On cooler days, he has seen sunbathers deliberately lay their blankets on the concourse spot for additional warmth. (Reuters)

Drinking-Classe Hero

Anticipating a boom in space tourism, Australian researchers are hurrying to launch the world's first beer to be certified for consumption in zero gravity. The beer, a joint venture by the space rig serving from Robert Antares two Australia and Australia 4 Pines Brewing Company, is to begin testing on board Zero Gravity Corporation's modified Boeing aircraft, which flies a series of parabolic arcs that simulate weightless environments. Flight tests will record data on the beer's taste and its effects on the body.

Although NASA has sponsored studies on space beer and whether it can be brewed in space, current policy forbids alcohol consumption in the International Space Station. In 2006, the Japanese brewery Asahi teamed up with Japanese and Russian researchers to create a beer, called Space Beerley, brewed from barley grown from seeds that had flown for five months on the ISS. (Space.com)

Missing the Mark

The anti-abortion group Americans United for Life sued a political ad in Colorado that denounced Ken Salazar for supporting health-care reform, claiming the measure would overturn when on long-term funded abortion. Actually, Ken Salazar's older brother, Rep. John Salazar, D-Colo., is running for reelection. Ken Salazar, a former U.S. senator, is the secretary of this state. As far as he, President Barack Obama already signed an executive order affirming it. (Grand Junction's *Daily Sentinel*)

The National Republican Senate and Congress pulled a television ad opposing West Virginia senatorial candidate Gov. Joe Manchin III because it depicted the state's residents as hicks. The ad, filmed in Philadelphia after a casting call seeking actors with a "hickish but not a hick" look, shows men in floral shirts and baseball caps posing in West Virginia fields wearing that Manchin will side with President Obama if elected. (Associated Press)

Food in the News

A load of anyone that fell off the back of a truck in Japan's Hyogo prefecture caused an eight-vehicle pileup that injured three people. "What probably happened is that cars traveling behind the truck squashed the bottom of someone, sending it on the road," police official Masamune Miyamoto said, adding that the drawings of eggs, vinegar and oil make it "more sick and dangerous than meat" (Agence France Press)

Heavy rains have ruined South Korea cabbage crop, raising a loss in shavings that has driven up the price of the national dish and created a black-market cabbage trade. The city government of Seoul responded to the crisis with a financial bailout program, absorbing 80 percent of the cost of about 100,000 heads of cabbage that it bought from farmers. South Korea's government announced a temporary reduction in tariffs on cabbage and radishes imported from China, although consumers fear a recurrence of a 2005 crisis, when Chinese-made kimchi products were contaminated by pesticide eggs. (Los Angeles Times)

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2. *These data are available on request from the author.*



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